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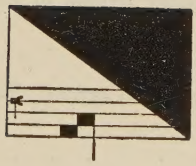

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To the Memory of
Jacques Handschin
A Great Scholar, a Cherished Friend

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THE 'ARS NOVA' OF PHILIPPE DE VITRY

GILBERT REANEY

The term Ars Nova doubtless takes its origin in modern musical history from the title of the famous treatise by Philippe de Vitry, which has been generally dated around 1320. Besseler, in his excellent article 'Ars Nova' in the encyclopedia *Die Musik in Geschichte und Gegenwart* [1], pointed out the principal fourteenth century sources which employ the words *ars nova.* These are a valuable Paris source of Johannes de Muris' *Musica Speculativa* and *Musica Practica* [2], the famous bull of Pope John XXII (1324-25) [3] and the important book VII of Jacobus' *Speculum Musicae* [4] with its attacks on the moderns and *aliqui nunc novi.* In the Paris de Muris source we find the general title *Ars novae musicae* following the *Musica Practica* together with the date 1319 [5]. Pope John's bull simply mentions the adherents of a new school, *novellae scholae discipuli.* Equally interesting from the present point of view are two short anonymous treatises, which are to be found in the ms Paris, Bibl. Nationale, lat. 15128 [6]. These are designated by Coussemaker after the manuscript index *Compendiolum Artis Veteris ac Novae and Compendium Artis Mensurabilis tam Veteris quam Novae,* and both have been edited by him [7]. Particularly the first of these *tractatuli,* Anon. III of CS * III, borrows largely from Philippe de Vitry's *Ars Nova,* and indeed the author points out that he is expressly summarising this work [8], a fact which can be proved by comparing the famous work by Vitry with the latter part of Anon. III's *opusculum.* Considering the corrupt state of the *Ars Nova* in what we must consider as the only complete source, Rome, Bibl. Vaticana, Barberini 307, any identifications such as the above are most welcome.

A considerable slice of the *Ars Nova* occurs in another Paris source,

* For all abbreviations see page 33.

[1] I (1949), Kassel and Basle, columns 702-729.

[2] Bibl. Nationale, ms lat. 7378a.

[3] Latin text and English translation in *Oxford History of Music* I, 2nd ed., Oxford, 1929, 294 ff.

[4] CS II, 383 ff.

[5] fol. 61v (see facsimile 1).

[6] fol. 127-130v.

[7] CS III, 370-379.

[8] "De nova arte quam Philippus de Vitriaco nuper invenit, dicam hoc modo", CS III, 371.

Bibl. Nationale, lat. 14741 [9]. Here however it immediately follows the *Quaestiones super partes musicae* attributed to de Muris [10], without any indication that this has ended. The Paris source of the *Ars Nova* does not start till chapter XVII and even then differs greatly from the Vatican one. It is particularly valuable for its store of further references to actual compositions of the period [11].

In spite of this new source that de Coussemaker did not have, there is still some uncertainty about what is Vitry's and what is not in the *Ars Nova,* and this can only be dispelled a little by studying the manuscript sources so often neglected in the past. It is worth stressing here that Coussemaker utilised existing modern copies of medieval treatises whenever possible, considering it unnecessary to consult the original manuscripts in such cases. Thus his edition of the *Ars Nova* is based on Martini's 18th century copy [12]. Peter Bohn, who edited the *Ars Nova* text, setting the Latin side by side with a German translation [13], improved on Coussemaker in places but again never considered consulting the original manuscripts.

A glance at the Vatican source would have revealed that the only indication of authorship in Vitry's case came from a few words added at the end of the treatise after the completion of the body of the manuscript in a larger and possibly different hand from that of the principal scribe, as follows: *Explicit ars nova magistri Philippi de vetri.* Fortunately the attribution can be maintained by the words of Anon. III and VII [14]. What is less easy to explain is the point at which the treatise starts in the manuscript. As the opening chapters consist of borrowings from various authors dealing with the rudiments of music, we are at a loss to say whether they belong to Vitry's work or not. In favour of the attribution to Vitry is a large coloured initial preceding the incipit. The opening chapters on proportions are mainly from Boethius, while those on the parts of music are mainly from Lambertus. With the section on *falsa musica* we reach a more individual position, though the first part is again borrowed from Lambert. All the rest, which concerns notation, is undoubtedly the work of Vitry himself, except possibly for certain minor additions. Unfortunately, this is by no means to be considered the original version of the treatise, since certain references indicate omissions of some importance. As in the case of the short anonymous treatises, this Vatican version of the *Ars Nova*

[9] fol. 4-5.

[10] GS III, 301-306; CS III, 102-106.

[11] See below, 8-9.

[12] Cf. CS III, xiii.

[13] *Philipp von Vitry,* in *Monatshefte für Musikgeschichte* XXII (1890), 147 ff.

[14] See note 8 for Anon. III. Anon. VII says, "Item Dominus et Magister Philippus de Vitriaco, ad confirmandum et declarandum artem praedictam, in arte nova ordinavit quod est modus et tempus et quae sunt prolationes," CS III, 408.

may be a set of lecture notes which refer to a complete course on music theory. For instance, in chapter 20 there are two references to points which do not occur in our version of the treatise, though the first one at least is noted by Anonymous III. This concerns *minimum tempus,* according to Franco of Cologne. Not only are we told that Franco said *minimum tempus* should contain no smaller values than three semibreves to a breve, but we are also told that this point has been mentioned above, which it hasn't. But this isn't all. Continuing, we find a further reference to the *ars antiqua* when Vitry says, "the first of two semibreves must be major in *tempus minimum perfectum,* though above we have proved according to the old art that the second semibreve should be major". Again we find no such mention earlier. Anonymous III and IV mention only the old usage.

In chapter 15 it would seem at first glance that the examples illustrating the value of semibreves ought to be notated as plain semibreves, but after all the examples are supposed to show the exact value of plain semibreves and hence minims are included in the examples. It is of course another matter knowing whether these notes were minims at the date when the treatise was presumably written. Riemann objected to the mention of semiminims in this chapter as being an interpolation, thinking that they could hardly have been known as early as 1320 [15]. One might also object that, this being an Italian manuscript, the compiler inserted the mention of semiminims. Even the anonymous 14th century authors of the English *Quatuor principalia musicae* were unable to believe the opinion that Vitry invented the semiminim, because it was not to be found in his motets [16]. However, the version to be found in Anonymous III, at the very end, confirms the mention of semiminims (in spite of Coussemaker's errors), and in a French manuscript too [17]. Most important of all perhaps is the evidence of Jacobus in the *Speculum Musicae.* Writing no later than about 1330, he knows all about the semiminim and the various names for notes smaller than the semibreve mentioned by Vitry [18]. He also knows all the mensuration signs mentioned by Vitry in Chapter XVIII of the *Ars Nova,* except that ∈ is represented as ⋹ [19]. It seems reasonable to suppose that the minim note-form was introduced first in the classroom to

[15] H. Riemann, *Geschichte der Musiktheorie,* 1st ed., Leipzig, 1898, 224.

[16] "Qui autem dicunt praedictum Philippum crochetam vel semiminimam aut dragmam fecisse aut eis consensisse errant, ut in motetis suis intuenti manifeste apparet", CS IV, 257a; CS III, 337a.

[17] CS III, 375b: "Et si plures fuerint, oportet quod sint [semi]minimae . . . ."

[18] CS II, 419.

[19] CS II, 430 f.

give pupils a clear idea of the different values all represented in the Petrus de Cruce notation by the semibreve. This contention is born out by the *Quatuor Principalia Musicae,* in which it is stated that the minim was invented in Navarina [20], doubtless the College of Navarre in Paris, as Machabey suggests [21]. The same may be true of the semiminim. It is worth noting, incidentally, that both the manuscript containing the three anonymous *ars nova* treatises, and that containing the interpolated torso of Philippe de Vitry's *Ars Nova,* belonged formerly to the library of St Victor in Paris [22]. Hence we may consider that that institution played a large part in the diffusion of Vitry's teachings in Paris.

Further dubious points about the Vatican source may now be listed. First, as I have said, it is not certain whether all the preliminary chapters are Vitry's work. Elsewhere in the manuscript there are odd chapters from Isidore and Aurelian of Réomé, and we find in the Vitry treatise itself what might well be a second starting point. It was quite the thing to begin a treatise with the words *Musica est scientia veraciter canendi,* which form the incipit of our chapter 11. Following that is the mention that music is composed of 13 species, unison, tone, semitone, etc. This has already been treated in chapter 2 however. It would therefore not be impossible to start the treatise with the definition of music which goes back through Isidore to Augustine and even further. However, I prefer to start where Coussemaker started his edition.

A further discrepancy is to be found in chapters 16 and 18, where the same material is apparently treated, but in divergent fashion. In chapter 16 we are shown the signs for *tempus perfectum* and *tempus imperfectum,* namely circle and semicircle or three or two strokes like rests. In chapter 18 similar signs are given, but the two or three strokes are included in the circle or semicircle instead of hanging from the lines of the stave like rests. The difference apparently is that in chapter 16, *tempus* alone is indicated, in chapter 18 mode as well. Interestingly enough, the Paris source indicates that the circle containing three strokes and the semicircle containing two are to be found respectively in the motets *Garison* and *Nazarea que decora,* though in the musical sources these works have no other indications of mensuration than the plain circle and semicircle.

The compositions cited vary considerably in the two sources, and whatever one may say about the Vatican source, the Paris ms mentions at least one work that is not by Vitry himself, namely Machaut's motet *Qui es promesses de Fortune — Ha Fortune trop suis — Et non est qui*

[20] CS IV, 257a, CS III, 336b f.

[21] A. Machabey, *Guillaume de Machault, 130?-1377,* Paris, 1955, I, 91, note 255.

[22] Paris, Bibl. Nat., lat. 15128 = St Victor 659, and lat. 14741 = St. Victor 680, according to the old numbers to be found at the front of each manuscript.

adjuvet. The motet *O Maria affectu* may be a 13th century work, since it is written in Vitry's *tempus minimum,* with no more than three semibreves to a breve. Certainly two out of the four works we know for certain are by Vitry are quoted in the *Ars Nova* as well as a number that show stylistic similarities, but this can hardly be considered as evidence that he quoted his own works exclusively. All we can say is that he tended to quote from his own compositions when he felt they suited his purpose. It is worth noting that such a work as *Cum statua — Hugo* [23], which can be dated 1337, is not mentioned in the *Ars Nova,* nor is *Petre clemens — Lugentium,* datable 1342 [24]. This suggests a date earlier than 1337, as does the actual name *Ars Nova,* a term current particularly between 1320 and 1330. The motet *Douce playsence — Garison* is a very early *ars nova* work by Vitry [25] quoted in both sources of his treatise, while *Vos quid admiramini — Gratissima* [26] is only cited in the Paris source and may therefore have been composed later than 1320, as we would expect from the finished technique.

As for the contents of the treatise, we may ignore the majority of the first 13 chapters as borrowed material. Only the monochord division of chapter 6 calls for some comment here as a comparatively simple and well ordered system, in which all the intervals are found by always dividing the string or its parts into halves or quarters, never any more difficult fractions [27]. The next chapter with a more individual approach is that on *falsa musica.* Following on what Lambert said about this matter, Vitry seems merely to stress that the introduction of accidentals is necessary and not by any means false. In fact his contribution is little more than a gloss on Lambert's text. Perhaps the most useful thing he says is that no motet or rondeau can be sung without *falsa musica.* As a practical musician, Vitry only comes into his own in the chapters on notation. These deal with the various values of the semibreve note-shape according to whether it is in *tempus imperfectum* or *tempus perfectum* and according to the number of semibreves per breve, the varying values of the minim and the unvarying value of the semiminim, mensuration signs, combinations of mode and *tempus,* red notes, and finally the varying combinations of *tempus* and *prolatio.* Both sources contain the section on mensuration signs which in the Vatican source appears at the end of chapter 18, and in the Paris one

[23] Iv 22, Ca B 3. Modern edition, DTO XL, 4; Schrade, 82.

[24] Iv 51; cf. G. de Van, *La Pédagogie musicale à la fin du moyen âge,* in *Musica Disciplina* II (1948), 79 and E. Pognon, *Du nouveau sur Philippe de Vitry et ses amis,* in *Humanisme et Renaissance* VI (1939), 52. Modern edition, Schrade, 97.

[25] Iv 37. Modern edition, AfMW VII (1925), 249; Schrade, 72.

[26] Iv 13, Ca B 11. Modern edition, AfMW VIII (1927), 250; Schrade, 76.

[27] Cf. S. Wantzloeben, *Das Monochord als Instrument und als System,* Halle, 1911, 88 f.

at the end of the treatise. Yet none of these signs [28] appear to have been in common use, though those at the end of chapter 16 were [29]. It is interesting to see that, while there are no signs indicating prolation in the *Ars Nova* (even the word is omitted in the Vatican source, except in one doubtless revised sentence), the *Ars Perfecta,* based on Vitry's principles and ascribed to him in a lost Vienna ms, indicates prolation by two or three dots inside a semicircle, according to whether there are two or three minims to the semibreve [30].

THE MANUSCRIPTS

V Rome, Bibl. Vaticana, Barberini 307, c. 1400-1432; cod. membr. in 4°, 33 fol. (cf. H. M. Bannister, *Monumenti Vaticani di paleografia latina,* Rome, 1913, pp. 196-98).

fol. 1-16v Tractatus de musica Magistri Johannis Veruli de Anagnia. Inc. "Cum igitur de arte musice tractare debeamus . . . ." Expl. ". . . . cum maiore aut minima prolatio cum minore. Finito Libro Sit Laus Gloria Christo. Dexteram scriptoris salvet eam deus cunctis horis. Amen. Explicit liber de musica magistri Johannis veruli de anagnia." (CS III, 129-177)

fol. 17-20v Ars Nova Magistri Philippi de Vitriaco. Inc. "Musice tria sunt genera . . . ." Expl. "Et est notandum quod maius tempus imperfectum se habet sicut maius tempus perfectum: — Explicit ars nova magistri Philippi de vetri deo gratias amen amen amen" (CS III, 13-22; Peter Bohn, *Philipp von Vitry* in *Monatshefte für Musikgeschichte* XXII (1890), 147 ff.)

fol. 21-27 Anonymus tractatus de musica. Inc. "Omnis ars sive doctrina honorabiliorem habet rationem . . . ." Expl. ". . . . quelibet in numero suo, salvo semper dicto meliori" (CS III, 177-193)

fol. 27 "Quomodo musica derivatur a moys quod est aqua. Mous grece latina dicitur aqua." Expl. ". . . . qui verberat idem"

fol. 27-29 Isidori Musica. Inc. "Incipit capitulum de musica .I. Musica est peritia modulationis . . . ." Expl. ". . . . in arsi et thesi, id est elevatione et positione" (GS I, 20-24)

fol. 29 "De octo tonis. Gregorius presul meritis et nomine dignus . . . ." Expl. ". . . . aut duo aut .iii. aut .v. faciunt(?) neomam. Explicit tractatus de musica beati ysodori yspalensy episcopi." Excerpta de musica disciplina Aureliani Reomensis.

[28] Cf. J. Wolf, *Geschichte der Mensural-Notation von 1250-1460,* Leipzig, 1904, I, 92 f.

[29] These may be compared with the similar examples in the *Quaedam notabilia utilia,* CS III, 107. Obviously the three or two strokes hanging from the lines of the stave were abandoned because of their resemblance to semibreve rests, though they occur in two motets from the *Roman de Fauvel* (cf. W. Apel, *The Notation of Polyphonic Music 900-1600,* Cambridge, Mass., 4th ed., 1950, 330.

[30] CS III, 33b.

fol. 29-29v De musis. Inc. "Ut superius dictum est per multos novem sunt muse...." Expl. "Nablum hebraice grece psalterium latine organum dicitur."

fol. 29v-30 "Ars et modus pulsandi organa secundum modum novissimum inventum per musicos modernos. c.d.e.f.G.ab.b.c.+d.+e.f.+g.+ab.b.c.+d.+e.f.+G.+ ab.b.c.d" Inc. "Nota quod omnes voces totius organi...." Expl. "semitonium quod est inter .G. et .a." (CasO, 100-101)

fol. 30-31v Regulae contrapuncti fratris Theodoni de Capua. Inc. "Incipiunt regule contrapuncti ordinate per venerabilem virum fratrem Theodonum de caprio de civitate sancte Agathe priorem Capuanum ordinis sacri monasterii montis virginis. In anno domini 1431.... Set in primis ostendendum est que et quot sunt consonantie tam perfecte quam inperfecte secundum naturam hominis". Expl. "..... sol mars. Jovis Saturnus. Terra spera celestis". (CasT, 94-98)

fol. 31v Libellus cantus mensurabilis secundum Johannem de Muris. Inc. "Sancti spiritus assit nobis gratia. Incipit ars magistri Johannis de muris de francia scripta per venerabilem virum et religiosum fratrem Theodonum de sancta Agatha priorem Capuanum ordinis sancti monasterii montis virginis. sub anno domini 1432. ultimo mensis marcii.... In primis videndum: — Musica est arcium domina.... Quilibet in arte praticha et mensurabilis cantus debet esse eruditus...." Expl. "Imperfecta sive minor [prolatio est quando semibrevis valet duas minimas]." (CS III, 46-47 [58])

fol. 32-32v Vacat

fol. 33 Rota paschalis et dominicalis

P Paris, Bibl. Nat., lat. 14741 (*olim* St Victor 680), 15th cent.; cod. papyr. in 4°, 279 fol.

fol. 1v Index codicis

fol. 2-4 Quaestiones super partes musicae Johannis de Muris. Inc. "Incipit musica super modos et prolationes cuiuscumque temporis.... Partes prolationis quot sunt?" Expl. "..... ut in moteto *Thoma tibi obsequia,* etsi qua sunt similia". (GS III, 301-306; CS III, 102-106)

fol. 4-5 In medio tractatus praecedentis incipiunt capitula XVII-XXIV Artis Novae Philippi de Vitriaco. Inc. "Cum de signis temporis variationem demonstrantibus explete superius facta fuerit mentio...." Expl. "Semicirculus autem pro modo perfecto et imperfecto indifferenter ponitur, ut in predictis 2 motetis reperitur." (CS III, 20a-22b)

fol. 5-6 "Queritur utrum punctus per sui additionem possit causare brevem alterari...." Expl. "..... et per ista notabilia possunt solum prefate questiones quare etc."

fol. 6-6v Fragmentum secundi libri Artis Novae Musicae Johannis de Muris, scilicet Musicae Practicae. Inc. "Quod autem certum est quod in ternario numero quiescat omnis perfectio...." Expl. "..... in dyaphano quod patet per 6 aures dispositas secundum 6 differentias rationis." (GS III, 292-293)

fol. 6v Fragmentum praefationis Artis Novae Musicae Johannis de Muris. Inc. "Princeps philosophorum Aristoteles ait in prohemio metaphysice sue....". Expl. ".... quia sciunt sed propter quid nesciunt." (GS III, 312)

fol. 7-8 "Cum sine cognitione figurarum non possit haberi mensurabilis musice perfecta cognitio...." Expl. "Tabula figurarum primo dictarum et nomina earum". Sequuntur nomina valoresque notularum a longissima usque ad minimam.

fol. 8v-9v Tractatus anonymus de discantu. Inc. "Qui veult savoir l'art de deschant, il doibt savoir qu'il sont xiii species de chant, c'est a savoir unisson, demiton...." Expl. "Se la premier estoit desieme, il crest et vault mieulx monter une pour avoir double que descendat doux pour avoir quinte." (CS III, 496-498)

fol. 10-279 Non agunt de musica

Postscript. At the time my edition was already in the press, Monsieur André Gilles was good enough to send me his edition and translation of a somewhat abbreviated version of the *Ars Nova,* which however clears up a number of problems. For one thing it contains the missing *Ars Vetus* to which reference is occasionally made in mss V and P, and it also solves the difficulty created in V by the erroneous titles of certain motets. This version follows immediately after the main text as a separate article.

More recently, at my suggestion, Messrs. Gilles and Maillard sent me their own critical version of the principal *Ars Nova* text, to which I am indebted for a number of valuable suggestions. Under the circumstances it seems only fair to publish the treatise under all three names.

A last-minute discovery was the ms Paris, Bibl. Nat., lat. 18514, which M. Gilles and I came upon independently. It contains the first 13 chapters of the *Ars Nova,* strengthening our doubts that these chapters really belong to the work (to say nothing of chapter 14, borrowed from Lambertus). M. Gilles has made out a list of variants which will be published later. Only important textual changes are taken into account here, and these are few.

Note. Important excerpts from P, including the greater part of Vitry's *Ars Nova* extract, are printed in Dom Jumilhac, *La Science et la pratique du plain-chant,* Paris, 2nd ed., ed. Th. Nisard and Alex. Le Clercq, 1847, 147-149.

[1] < ARS NOVA MAGISTRI PHILIPPI DE VITRIACO

A GILBERT REANEY, ANDRE GILLES ET JEAN MAILLARD EDITA

Capitulum I

Quod musicae tria sunt genera >

V 17

[2] Musicae tria sunt genera: mundanum, humanum et instrumentale. [3] De instrumentali ad praesens est intentio. [4] Unde musica instrumentalis dicitur quidquid contingit per aliqua instrumenta, ut cithara, viella, monochordum, de quo tantum ad praesens est intentio. [5] Unde monochordum est instrumentum habens unam chordam, et concordantia eius fit per tria genera modorum, scilicet per diatonicum, chromaticum et enarmonicum. [6] Sed de diatonico hic intendimus.

[1] < Capitulum II

Quod musicae 13 sunt species >

V 17

[2] Unde diatonicum est quidquid concurrit per duos tonos et semitonium. [3] Et sunt eius species 13. [4] Quarum prima species est unisonus in sonis, quod est aequalitas in numeris, ut unitas ad unitatem. [5] Secunda diapason in sonis, quod est duplum in numeris, ut binarius ad unitatem. [6] Tertia diapente in sonis, quod est sexquialterum in numeris, ut tertius ad secundum. [7] Quarta est diatessaron in sonis, quod est sexquitertium in numeris, ut quartus ad tertium. [8] Quinta est tonus, quod est sexquioctavum, ut 9 ad 8. [9] Sexta semiditonus, quod est superquinque-partiens vicesimas septimas, ut 32 ad 27. [10] Septima ditonus, quod est super-17-partiens 64, ut 81 ad 64. [11] Octava semitonium, quod est super-13-partiens 243, ut 256 ad 243. [12] Nona est semitonium cum diapente, quod est super-47-partiens 81, ut 128 ad 81. [13] Decima est tonus cum diapente,

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1 *om ms* **4** chitara *ms* **5** dyatonicum, cromanicum et enormicum *ms* **6** dyatonico *ms*

1 *om ms* **2** dyatonium *ms* **6** Tertium *ms* **7** sexquialterum *ms* **8** Quintum *ms* 13us ad 6 *pro* 9 ad 8 *ms* **9** Sextus *ms* **10** Septimus *ms* **11** Octavum *ms* 25 *pro* 256 *ms* *hiatus pro ultimo* 243 *ms* **12** Nonum *ms* quod est *om ms* super-41-partiens 81, ut 126 *ms* **13** Decimum *ms*

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2 (*Cap. I*) Boethius, *De Institutione Musica Libri quinque,* ed. G. Friedlein, Leipzig, 1867, Bk. 1, ch. 2, p. 187.

quod est super-22-partiens 32, ut 54 ad 32. [14] Undecima est semiditonus cum diapente, quod est super-7-partiens 9, ut 16 ad 9. [15] Duodecima est ditonus cum diapente, quod est super-230-partiens 256, ut 486 ad 256. [16] Decima tertia tritonus, quod est super-217-partiens 512, ut 729 ad 512.

[1] < Capitulum III
Quod omnis inaequalitas ab aequalitate procedit >

V 17

[2] Sciendum quod omnis inaequalitas procedit ab aequalitate. Et hoc patet si sumantur tres unitates, quod dicitur esse aequalitas, et ponantur in uno loco. [3] Unde sequitur regula quod, si sumatur aequale primo et ponatur in primo loco, deinde sumatur aequale primo et secundo et ponatur in secundo loco, deinde sumatur aequale primo et duplum secundum et aequale ponatur tertio in tertio loco, tunc provenit duplum, quod est prima species multiplicitatis: Et sic faciendo de duplo venit triplum, et sic de aliis: [4] duplum 1, 2, 4; triplum 1, 3, 9; quadruplum 1, 4, 16. [5] Et per locum, a primo ad ultimum, omnis inaequalitas provenit ab aequalitate. Et haec de multiplicibus dicta sufficiant.

[1] < Capitulum IV
De proportionibus >

V 17

[2] Et sciendum quod ex duplo multiplici provenit sexquealterum in superparticulari terminis conversis, ex triplo sexquitertium, et sic de aliis speciebus:

[3] Duplum terminis conversis	4	2	1
Sexquialterum	4	6	9

---

14 Undecimum *ms* **15** -partiens 256, ut 486 ad 256 *ms* **16** Decimus tertius *ms*

1 Capitulum ... procedit *om ms* **3** tertium in *pro* tertio in *ms* **4** duplum ... 16 *in marg post* speciebus [2] *Capitulum IV ms* **5** multiplicati *pro* multiplicibus *ms*

1 Capitulum ... proportionibus *om ms* **2** multiplicati *pro* multiplici *ms* superiori *pro* superparticulari *ms* **3** *Omnia exempla huius capituli post* propositum [15] *ms* (*ut CS* III, 14b-15a) Dupla *pro* Duplum *ms* Sexquialterum 96444 *super* Sexquialterum 4 6 9 *ms*

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1 (*Cap. III*) Cf. Jacobi Leodiensis, *Speculum Musicae,* ed. R. Bragard, Rome, 1956, Bk. 1, ch. 53, pp. 156 f. The prime source is Boethius, *De Inst. Arithmetica,* Bk. 1, ch. 32, (Friedlein *ut supra*) pp. 66 ff. and *De Inst. Mus.,* Bk. 2, ch. 7, pp. 232 ff.

2-3 (*Cap. IV*) Cf. Jacobi Leodiensis, *Speculum Musicae,* Bk. 1, ch. 54, pp. 158 f.

[4] Et sciendum quod ex sexquialtero in superparticulari provenit superbipartiens in superpartienti terminis conversis, et similiter ex sexquitertio supertripartiens, et sic de aliis:

[5] Sexquialterum terminis conversis	9	6	4
Superbipartiens	9	15	25

[6] Et sciendum quod ex sexquialtero in superparticulari provenit duplum sexquialterum in multiplici superparticulari terminis non conversis, et sic de aliis:

[7] Sexquialterum	4	6	9
Dupliciter sexquialterum	4	10	25

[8] Item sciendum quod ex superbipartienti in superpartienti provenit duplum superbipartiens in multiplici superpartienti terminis non conversis:

[9] Superbipartiens	9	15	25
Dupliciter superbipartiens	9	24	64

[10] Et sciendum quod, si aliqua proportio multiplicetur per eundem numerum, semper resultabit eadem proportio:

[11] Sexquialterum	3	2
Idem sexquialterum	9	4

[12] Et sciendum quod, si vis ex una proportione facere duas, multiplica primum <terminum> in primo et secundum in secundo et propositum primum in secundo, et habebis medium:

[13] Sexquialterum 9 4
Medium 6
Sexquialterum 3 2

[14] Et sciendum quod, si vis differentiam duarum proportionum invenire, scribe proportiones quascumque volueris, ita quod prima sit sub prima, secunda sub secunda. [15] Et multiplica per crucem, ita quod prima superior in secundam inferiorem disponatur, et ultima superior in primam inferiorem opponatur, et habebis propositum:

[16] Tonus	9	8
Diapente	3	2
Diatessaron	4	3

4 superiori *pro* superparticulari *ms* **5** *Vide supra* [3] Sexquialterum *om ms* **6** sexquialtera *pro* sexquialtero *ms* superpartienti *pro* superparticulari *ms* multiplici superiori *pro* multiplici superparticulari *ms* **7** *Vide supra* [3] 6 *om ms* **8** superbipartiente *pro* superbipartienti *ms* *bis* superpartiente *pro* superpartienti *ms* **9** *Vide supra* [3] 84 *pro* 64 *ms* **11** *Vide supra* [3] Eadem sexquialterum *pro* Sexquialterum .... 4 *ms* **12** terminum *om ms* *duo pro* secundo *ms* **13** *Vide supra* [3] **14** quasque *ms* **15** prima b superior *ms* secundam a inferiori *ms* disponatur *om ms* ultima inferior in prima in prima inferiori *ms* opponatur *om ms* **16** *Vide supra* [3]

4-5 *Idem,* ch. 55, p. 160. **6-7** *Idem,* ch. 56, p. 161. **8-9** *Idem,* ch. 57, p. 162.

[1] < Capitulum V >
De monochordi proportione
V 17v

[2] Sequitur de proportione monochordi. Si aliqua linea in quantitate abbrevietur, acuitur vel elevatur in sono; et sciendum quod omnis medietas chordae aequaliter sonat suo toto. [3] Petitiones sunt duae, scilicet similis soni simile signum, diversi soni diversa signa. [4] Et sciendum quod bis diatessaron cum tono, vel diapente cum diatessaron, facit diapason. [5] Et sciendum quod ditonus cum semitonio facit diatessaron.

[6] Item sciendum quod, si tu vis super lineam datam constituere omnes species <proportionis> musicae secundum diatonicum genus, primo ponendus est tonus, deinde alius tonus et postea semitonium <a Γ> usque ad <octavum G>, quod finis dicitur primi ordinis diatonici generis propter confusionem differentiarum; [7] deinde ab octavo G usque ad <15 g>, sicut superius dictum est; deinde a 15 g usque ad 20, et ultra si possibilitas sit in voce; sed secundum usum nostrum non <est>, et ut habeatur magis planum, sic pateat in figura:

[8] t t s t t s t t s s t t s t t s s t t
ab-♭ c d e
Γ A B C D E F G ab-♭ c d e f g ab-♭ c d e
t' t'

[1] < Capitulum VI >
De operatione monochordi
V 17v

[2] Sequitur de proportione monochordi secundum operationem. Sit aliqua linea tota Γ, cuius medietas sit aliud G et eius medietatis medietas sit tertium g. [3] <Item de primo Γ tres partes sunt C>, cuius medietas sit aliud
c
c et istius medietatis medietas sit tertium c. [4] <Item de primo C tres

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1 Capitulum V *om ms* **2** trinitate *pro* quantitate *ms* elongatur *pro* elevatur *ms* cordis *pro* chordae *ms* **3** duo *pro* duae *ms* **4** semitonio *pro* tono *ms* **6** proportiones *pro* proportionis *ms* dyatonium *pro* diatonicum *ms* ponendum *pro* ponendus *ms* et *pro* a Γ *ms* 12d *pro* octavum G *ms* diatessaron *pro* primi ordinis diatonici generis *ms* **7** etc ascendendo a G grave *pro* deinde ab octavo G *ms* 12d *pro primo* 15g *ms* bs *pro* secundum 15g *ms* pluralitas *pro* possibilitas *ms* non *pro* non est *ms*

t t s t t s t t s t' t s t t s t' t s t t s t' t s t t s
8 G a b c d e f G a b ♭ c d e f G a b ♭ c d e f G a b ♭ c d e *ms*

1 Capitulum VI *om ms* **2** alia *pro* aliud *ms* G *pro* g *ms* **3** Ergo est autem partes primi G gravis sit *pro* Item de primo Γ tres partes sunt *ms* C *om ms*
c
C *pro* c *ms* C *pro* c *ms* **4** C tertium vero partes primi C fit F *pro* Item de primo C tres partes sunt F *ms* medietas fit ad secundum F *ms* medietas fit ad tertium F *ms*

partes sunt F$_{\text{f}}$, cuius medietas sit secundum f et huius medietas sit tertium f. [5] Item de primo Γ$_{\text{d}}$ duae partes sunt D, cuius medietas sit aliud d et huius medietas sit tertium d. [6] Item dividatur D primum per 3, addita tertia <parte> versus primum Γ, et habetur primum A$_{\text{a}}$, cuius medietas sit secundum a et eius medietatis medietas sit tertium a. [7] Item de primo A duae partes sunt E primum$_{\text{e}}$, cuius medietas sit e secundum, cuius medietatis medietas e tertium. [8] Item dividatur primum E per tres, et addita tertia <parte> versus primum Γ, habetur primum B$_{\text{♭}}$, cuius medietas est ♭ quadratum et eius medietatis medietas secundum ♭ quadratum. [9] Item de primo F tres partes sunt b primum rotundum$_{\text{b b}}$, cuius medietas sit b secundum rotundum et eius medietatis medietas tertium b rotundum$_{\text{b b}}$.

[10] Istorum signorum Γ ad G dicuntur graves, quia gravem cantum reddunt, id est depressimum; et septem acutae quia acutum reddunt cantum; reliquae vero superacutae, quia super acutas ponuntur, vel quia superacutum, id est valde acutum, reddunt sonum. [11] Sed praedicta septem signa monochordi Γ, A, B, C, D, E, F etiam in infinitum ponuntur. [12] Sed secundum usum nostrum sex sunt nomina vocum, scilicet ut, re, mi, fa, sol, la. [13] Et ponuntur supra praedicta signa, ita quod in quolibet G, C, F ponatur ut, et in sequentibus signis voces sequentes; et in hoc fit compositio gammatis. [14] Unde nihil aliud est quam compositio signorum monochordi cum vocibus, et hoc planius apparebit in sequenti figura:

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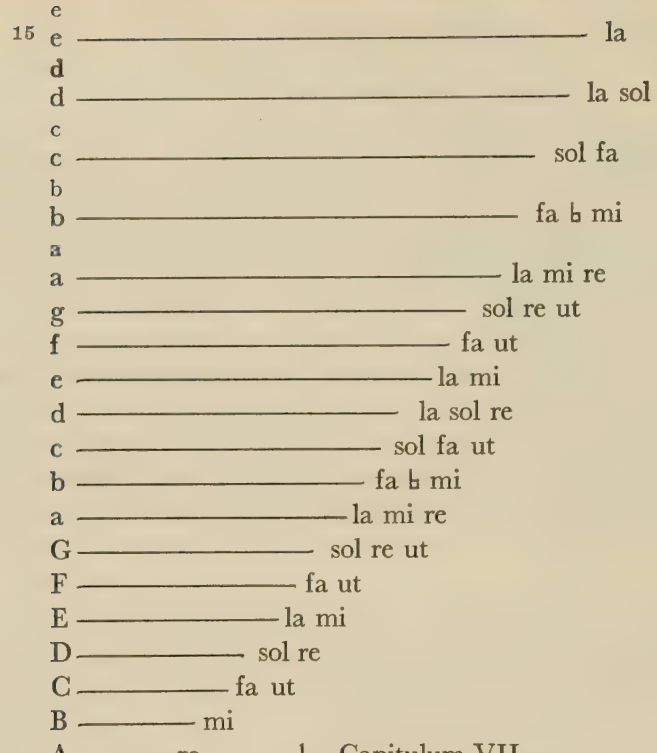
5 G grave *pro* Γ *ms* fit aliud D *ms* fit tertium D *ms* **6** parte *om ms* versum *pro* versus *ms* G *pro* Γ *ms* *bis* fit *pro* sit *ms* A *pro* a$_{\text{a}}$ *ms* A *pro* a$_{\text{a}}$ *ms* fiunt *pro* sunt *ms* fit *pro* sit *ms* E *pro* e *ms* E *pro* e$_{\text{e}}$ *ms* **8** parte *om ms* G *pro* Γ *ms* ♭ *pro* B$_{\text{♭}}$ *ms* b contractum *pro* ♭ *quadratum ms* tertium *pro* secundum *ms* ♭ *pro* ♭ *ms* **9** prima *pro* primo *ms* fiunt *pro* sunt *ms* fit *pro* sit *ms* b *pro* b$_{\text{b b}}$ et b *ms* **10** G et G *pro* Γ ad G *ms* depressimo *pro* depressimum *ms* **11** G *pro* Γ *ms* et etiam *ms*



[1] < Capitulum VII >
De partibus musicae
V 18

[2] Sciendum est quod quatuor sunt partes principales ipsius musicae vel gammatis. [3] Unde prima pars est de signis et nominibus vocum, secunda de lineis et spatiis, tertia de proprietatibus, quarta de mutationibus.

[1] < Capitulum VIII
De lineis et spatiis >
V 18

[2] Habito de signis et vocibus, nunc est habendum de lineis et spatiis. [3] Linea et spatium, prout hic sumuntur, nihil aliud sunt quam paritas et imparitas. [4] Unde omne quod est in linea dicitur imparitas; quod est in spatio dicitur aequalitas vel paritas. [5] Unde quodlibet signum quod sumitur in impari est in linea, et omne quod sumitur in pari est in spatio.

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15 GABCDEFGABCDEFGABCDE *pro* ΓABCDEFG $\frac{\text{abcde}}{\text{abcde}}$ *ms*
1 Capitulum VII *om ms*
1 Capitulum .... spatiis *om ms* **3** aliud nihil *ms* quod *pro* quam *ms*
5 quolibet *ms*

Capitula VIII-X: cf. Lambertus, CS I, 255 f.

[6] Unde sequitur secundum numerum naturalem quod, si primum sit in linea, reliquum <erit> in spatio, et insuper omne quartum opponitur primo et omne octavum, sed in octavo loco sumitur simile signum. [7] Ergo si primum sit in linea, reliquum erit in spatio, et e converso. [8] Et hoc secundum quadraturam vel rectas lineas ipsius manus <quarta regula et prima tenent>.

[1] < Capitulum IX >

De proprietatibus musicae

V 18

[2] Sequitur de proprietatibus. Unde proprietas nil aliud est quam differentia. [3] Et sunt tres species, scilicet ♭ quadratum, natura et b molle sive b rotundum. [4] Unde ♭ quadratum dicitur esse tonus ante <A, a a et a a>, et b molle dicitur esse semitonium ante <a et a a>. Natura dicitur cantus sumptus sine b, id est sine differentia. [5] Unde regula: omne ut in G per ♭ quadratum et voces sequentes, et omne ut in C per naturam, et omne ut in F per b molle. [6] Unde versus:

C naturam dat, F b molle tibi signat,
G quoque ♭ durum te semper habes caniturum.

Et haec sufficiunt de proprietatibus musicae.

[1] < Capitulum X >

De mutationibus

V 18

[2] Sequitur de mutationibus. [3] Unde mutatio nil aliud est quam dimissio unius vocis propter aliam sub eodem sono <et> in eodem signo. [4] Unde sequitur quod, ubicumque fit mutatio, oportet quod ibi sint duae voces ad minus. [5] Sed in ⌜ ut, A re, B mi et e la, non est nisi una vox, ergo non est ibi mutatio. [6] Nec similiter in b fa ♭ mi, quia ibi sunt diversa signa et diversae voces. [7] Et quia non ponuntur sub eisdem signis, neque sub <eodem> sono se habent. [8] Et ideo non potest ibi fieri mutatio, quia esset tunc contra diffinitionem. [9] Si enim essent in uno sono, deberet dici <b fa mi>; et, ut plenius pateat omnibus, respiciant in monochordo.

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6 sit *pro* erit *ms* oppositum *pro* opponitur primo *ms* **7** Ergo si sit primum sit *ms* **8** quarta .... tenent *om ms*

1 Capitulum IX *om ms* **4** b rotundum *pro* A, a et a *ms* semitonus *ms* ♭ quadratum *pro* a et a *ms* **6** *versus prosaice scriptus ms* facit te esse canturum *pro* te semper habes caniturum *ms*

1 Capitulum X *om ms* **3** in sono *pro* sono in *ms* et *om ms* **5** Gammaut, a re, b mi *ms* **7** eodem *om ms* **9** b fa ♭ mi *ms* respiciat *ms*

10 Sciendum quod, ubi sunt duae voces, ibi sunt duae mutationes, ut in F fa ut, <in quo> dicitur fa ut, <ut fa>. 11 Et aliter, ubicumque sunt tres voces, ibi sunt sex mutationes, ut in G sol re ut et in aliis. 12 Quoniam, ubi duae sunt, ibi prima mutatur in secundam et e converso, <et ubi tres, prima mutatur in secundam et e converso, et prima in ultimam et e converso,> et secunda in ultimam et e converso. 13 Et ratione istius, ubi sunt duae, <non> duplicantur per quatuor <sicut tres> duplicantur in sex. 14 Unde regula quod omnis mutatio desinens in ut re mi dicitur <ascendens>, quia plus habet <ascendere> quam <descendere>, et omnis mutatio desinens in fa sol la dicitur <descendens>, quia plus habet <descendere> quam <ascendere>. 15 Sumitur autem causa ascensionis aut descensionis, ut patet in C fa ut, quoniam, si in ipso aliquis <sumeret fa>, posset <ascendere> usque ad <tertiam> vocem. 16 Qui, si vellet sumere <quartam> vocem, necesse <esset> sumere ut in ipso C fa ut, quod est mutatio de <fa> in <ut>. 17 Et similiter <descendendo> suo modo, et ista sufficiant.

1 < Capitulum XI
Diffinitio musicae >
V 18v

2 Nota <quod> musica est scientia veraciter canendi, vel facilis ad canendi perfectionem via. 3 Et dicitur a moys, quod est aqua, et ycos, scientia, quia inventa fuit iuxta aquas. 4 Et sunt eius species 13, scilicet unisonus, tonus, semitonium etc.

1 < Capitulum XII
De unisono >
V 18v

2 Unde unisonus est quidquid accipitur in eadem linea vocis <vel in eodem spatio>, et sic ubique in gammate, scilicet in quolibet signo gamma-

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10 quod *pro* in quo *ms* ut fa *om ms* **12** et ubi tres .... prima in ultimam et e converso *om ms* **13** non *om ms* sic tria *pro* sicut tres *ms* **14** descendens *pro* ascendens *ms* descendere quam ascendere *pro* ascendere quam descendere *ms* ascendere *pro* descendens *ms* ascendere quam descendere *pro* descendere quam ascendere *ms* **15** sumat ut posset *ms* descendere *pro* ascendere *ms* quartam *pro* tertiam *ms* **16** quintam *pro* quartam *ms* est *pro* esset *ms* ut in fa *pro* fa in ut *ms* **17** ascendendo *pro* descendendo *ms*

1 De musica *pro* Capitulum .... musicae *ms* **2** cum *pro* quod *ms* semitonus *ms*

1 Capitulum .... unisono *om ms* **2** vel .... spatio *om ms*

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2 Cf. Odo, *Dialogus*, GS I, 252.

3 Cf. *Quatuor principalia musicae*, CS IV, 203a.

4 *Idem*, 226a.

tis vel in qualibet voce. [3] Et dicitur ab unus et sonus, quasi habens unum sonum et eumdem secundum figuram et secundum sonum. [4] Item alio modo unisonus dicitur sonus unius vocis, a qua non fit progressio, <enim> semper habet esse vel in eadem linea vel in eodem spatio. [5] Si vero progrediatur ab aliqua voce, vocem tangendo propinquam, tunc aliquando fit tonus, aliquando semitonium. [6] Tamen sciendum est quod unisonus non est consonantia per se ipsum sed est principium aliarum consonantiarum, et sine ipso unisono nulla consonantia esse potest.

[7] Quid est unisonus? Unisonus est vox per quam primo incipimus cantare. Quae quidem vox non ascendit nec descendit, et in potestate cantoris est imponenda sive in excelsa, sive in humili voce. [8] Et ponitur in quacumque clave fuerit necessarius.

[1] < Capitulum XIII >
De semitonio

V 18v

[2] Semitonium est spatium inter duos unisonos quod secundum vocem hominis non potest nec licet dividi vel ponere medium. [3] Et accipitur inter quolibet ♭ quadratum et c, vel e et f, vel a et b rotundum immediate, scilicet post distinctionem vocum, quia inter f et e fit ditonus cum diapente. [4] Sed <si> mi fa accipiuntur inter ista nomina vocum, habent talem distantiam sicut signa addita in qualibet specie, hoc est in supposito.

[5] Non enim dicitur semitonium a semis, quod est dimidium, ut quidam putant, quia minus est quam medietas toni, sicut manifeste apparet in dispositione monochordi, sed dicitur a semus, -ma, -mum, quod est imperfectum, quasi imperfectus sonus.

[6] Semitonium, ut dicit Bernardus, est dulcedo et condimentum totius cantus, et sine ipso cantus esset corrosus, transformatus et dilaceratus. [7] Boetius autem determinat de semitonio per solutionem cuiusdam quaestionis.

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4 unum *pro* enim *ms*

1 Capitulum XIII *om ms* **4** si *om ms*

a. Ergo inter mi fa fit semitonium, et dicitur a semis, quod est dimidium, et tonus, quod habens dimidium tonum, ut patet figura. Ita dicitur autem semitonium, quasi imperfectus tonus *post* supposito *ms* *a.* figuram *ms*

4-5 Cf. Lambertus, CS I, 257a.

2 *Idem,* CS I, 257b.

5 *Idem,* CS I, 257b-258a.

7 Cf. Lambertus, CS I, 258a; Boethius, Bk. I, ch. 17, p. 203 f.

[1] < Capitulum XIV
De falsa musica >
V 18v

[2] Nam ita est quod aliquando per falsam musicam facimus semitonium ubi non debet esse. [3] Nam in mensurabili musica illud videmus quod tenor alicuius moteti vel rondelli stat in b fa ♭ mi, dicendo per ♭ durum, [4] tunc accipientem in diapente superius suum biscantum, oportet dicere mi in f acuto, et sic per falsam musicam. [5] Nam facere diapente a mi cum fa non est bona concordantia, eo quod ab ipso ♭ quadrato usque ad ipsum f acutum sunt duo toni et duo semitonia, quorum coniunctio nulla est consonantia. [6] Et oportet quod, ubi est diapente ab una voce in aliam, ibi sit bona et vera consonantia.

[7] Et ideo oritur quaestio ex hoc videlicet quae fuit necessitas in musica regulari de falsa musica sive de falsa mutatione, cum nullum regulare debeat accipere falsum sed potius verum. [8] Ad quod dicendum est quod mutatio falsa sive falsa musica non est inutilis, immo est necessaria propter bonam consonantiam inveniendam et malam vitandam. [9] Nam, sicut dictum est, si velimus habere diapente, de necessitate oportet quod habeamus tres tonos cum semitonio. [10] Ita quod, si aliqua figura sit in b fa ♭ mi sub ♭ quadrato et alia sit in f <fa ut> acuto per naturam, tunc non est ibi consonantia, quia ibi non sunt tres toni cum semitonio sed tantum duo toni cum semitonio duplici. [11] Verumtamen fieri potest ibidem quod per falsam musicam appellamus, scilicet quando facimus de semitonio tonum, vel e converso. Non tamen est falsa musica sed inusitata.

[12] Unde notandum est quod b fa ♭ mi non est de origine aliarum clavium. Hoc autem cognoscitur per signum ♭ quadrati vel b rotundi in loco inusitato locatum, ita quod dicamus mi durum in f <fa ut> acuto cum signo ♭ quadrati; [13] vel si b rotundum ponamus in b fa ♭ mi, vel in consimilibus, ita quod sit in toni proportione, et tunc erit cum diapente consonantia. [14] Et ideo falsa musica est necessaria quandoque, et etiam ut omnis consonantia seu melodia in quolibet signo perficiatur.

[15] Igitur scire debes, sicut dictum est, <quod> duo sunt signa falsae musicae, scilicet b rotundum et ista alia figura ♭ <quadratum>. [16] Et talem proprietatem habent, videlicet quod b rotundum habet facere de semitonio tonum, tamen in descendendo, et de <tono> in ascendendo habet facere

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1 Capitulum .... musica *om ms* tenor sive biscantus *ms* **3** moctecti *ms* **4** acuta *ms* **5** ipsa ♭ quadrata *ms* **10** fa ut *om ms* acuta *ms* **12** b molle *pro* b fa ♭ mi *ms* locati *ms* fa ut *om ms* acutam *ms* **15** sicud *ms* quod *om ms* quadratum *om ms* **16** semitonio *pro* tono *ms* tonum *pro* semitonium *ms*

2-11 Cf. Anon. II, CS I, 310b.
7-11 Cf. Lambertus, CS I, 258a.

<semitonium>. [17] Et e converso fit de alia figura ista ♭, scilicet quod de tono descendente habet facere semitonium, et de semitonio ascendente habet facere tonum. [18] Tamen, in illis locis ubi ista signa requiruntur, <sunt>, ut superius dictum est, non falsa sed vera et necessaria. [19] Quia nullus motetus sive rondellus sine ipsa cantari possunt, et ideo vera. Quia id quod falsum est, sequitur quod non sit verum, sed hoc non est falsum ergo.

[1] < Capitulum XV
De notulis et valore earum >

V 19

[2] Sex minimae possunt poni pro tempore imperfecto. Unde notandum est quod, quando pro tempore imperfecto duae ponuntur semibreves non signatae, ambae sunt aequales, quia quaelibet tres valet minimas, ut hic . [3] Quando tres ponuntur, prima valet tres minimas, secunda duas, tertia solam, ut hic .[4] Quando quatuor, prima minor, secunda minima, tertia minor, quarta minima, ut hic .[5] Quando quinque ponuntur, tres primae minimae, quarta minor, quinta minima, ut hic . [6] Quando sex ponuntur, omnes erunt aequales minimae, ut hic . [7] Et sic debent proferri omnes semibreves in quolibet tempore perfecto sive imperfecto quando non signantur, quia, si sunt signatae, secundum quod signatae sunt debent proferri. [8] Et notandum quod plures quam sex non possunt poni pro tempore imperfecto nisi ibi sint semiminimae, ut hic .

[9] Sciendum quod secundum diversos istarum semibrevium valores diversa sortiuntur nomina. [10] Unde semibrevis quae sex valet minimas, maior nuncupatur. [11] Semibrevis vero quae quinque vel quatuor, semimaior nuncupatur, a semus, <-a, -um>, quod est imperfectus. [12] Illa vero quae tres valet minimas, recta et vera semibrevis vocatur, licet omnia corpora obliqua largo modo loquendo, id est de semibrevibus, semibreves

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18 et *pro* sunt *ms* **19** moctectus *ms* non possunt *ms* *in marg post ergo:* Nota de semiditono: videtur quod potius debet continere duos tonos cum dimidio quam unum cum dimidio, quia ditonus per se continet duos tonos. Ergo, adiuncto uno, videtur ibi facere duos tonos cum dimidio vel semitonio. Respondendum est per istam regulam: quando in compositione numerorum minor numerus proponitur maiori, sicut <XIV, I ante V>, abicienda est unitas una a maiore numero; sic similiter est de semiditono *ms* ibi *deletur ms* 14, 1 ante 4 *ms* minori *pro* maiore *ms*
1 De tempore imperfecto *pro* Capitulum .... earum *ms* *omnia exempla huius capituli inter duas lineas ponuntur ms* **11** semis *pro* semus, -a, -um *ms* (*sed* -us *in marg*) imperfecta imperfectum *pro* imperfectus *ms*

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2 Cf. Anon. III, CS III, 374 f.

vocantur. [13] Illa vero quae duas valet minimas, minor vocatur, ut dictum est prius; quae vero sola, minima appellatur; quae vero minimae medietatem, semiminima nominatur. [14] Minimae tamen et semiminimae, ad gradum salvandum in quo posita fuit minima, alia nomina imponi possent, ita quod minima vocetur semiminor et semiminima minima nominetur.

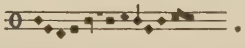
[15] Sciendum est etiam quod secundum modernos, sicut minima potest diminui, sic potest augeri. [16] Unde sciendum est quod, quando duae minimae inter duas semibreves vel breves ponuntur in medietate, secunda minima duas valet minimas et altera minima vocabitur tamen in gradu ternario. [17] Sicut duae semibreves inter duas breves, quando ponuntur in modo perfecto, secunda semibrevis altera vocabitur, quae sex valebit minimas, ut dictum est prius.

[1] <Capitulum XVI>

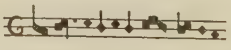
De signis temporum perfectorum et imperfectorum

V 19v

[2] Dicto de brevibus et semibrevibus et minimis et semiminimis et de valore earum, dicendum est de signis perfectorum temporum sive imperfectorum. [3] Unde sciendum quod, ad temporis perfecti designationem, circulus apponitur rotundus, quia forma rotunda perfecta est. [4] Vel secundum aliquos obliqui apponuntur tractuli tres, et <uterque> unum <tempus> est, ut hic:

5  .

[6] Ad denotandum quod quaelibet semibrevis dividitur in tres partes aequales in ternario loco, dicendum est quod, ubicumque talis circulus vel tres tractuli sine divisionis puncto reperiuntur, <signum> est perfectionis, scilicet quod tempus in se perfectum est, id est aptum natum ad dividendum in tres partes aequales. [7] Quod sit perfectum sic probatur: hoc est perfectum quod habet principium, medium et finem, sed tempus <perfectum> est huiusmodi, ergo etc. [8] Et e converso illud est imperfectum quod caret istis sive uno istorum, sed tempus imperfectum est huiusmodi, ergo. Maior patet, minor declaratur. [9] Tempus enim imperfectum non nisi in duas dividitur semibreves, et sic uno caret istorum, etc. [10] Unde, ad eius <im>perfectionem denotandam, semicirculus vel duo tractuli apponantur:

11 

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1 Capitulum XVI *om ms* **3** apponatur *ms* **4** obliquos *ms* apponantur *ms* utrumque *ms* tempus *om ms* **5** *tractuli ut quietantiae breves ms* **6** semibrevis *pro* brevis *ms* arculus *pro* circulus *ms* reperiantur *ms* non *pro* signum *ms* **7** questio *in marg* tempus est huiusmodi *ms* **10** perfectionem *ms*

[1] < Capitulum XVII >
De variationibus modorum <et temporum> perfectorum et imperfectorum

P 4 - V 19v

[2] Cum de signis temporum variationem denotantibus explete superius facta fuerit mentio, ne ab aliquibus additio fieri posset, quia in modernis cantibus tam in modo quam in tempore fiat variatio, dicendum est. [3] Sunt alii cantus perfecti de modo et tempore, alii imperfecti, alii perfecti de modo et non de tempore, alii e contra, alii partim perfecti et alii partim imperfecti tam de modo quam de tempore.

[4] Et ut notitiam tam de modi quam temporis variatione perfectam habeamus, signa certa tempus perfectum et tempus imperfectum denotantia dare affectamus. Sed primo de diversa cantuum variatione videamus.

[5] Modus perfectus vocatur quando tria tempora sive perfecta sive imperfecta pro perfectione qualibet accipiuntur, modus vero imperfectus quando duo. [6] Item in modo perfecto longa ante longam semper valet tria tempora, nisi imperficiatur a sola brevi precedenti vel sequenti. [7] Duplex longa sex tempora valet. [8] In modo vero imperfecto simplex longa duo valet tempora, nunquam valet tria, nisi punctus divisionis apponatur. [9] Duplex longa vero quatuor, nec potest augeri nec minui, nisi per solam minimam vel per duas, ut hic .

[10] Item in modo perfecto, ut visum est, duplex longa imperficitur duobus modis, sive cum sola brevi, et tunc non valet nisi 5 tempora, sive cum duabus, et tunc non valet nisi 4. [11] Posset etiam imperfici per minimas, sicut duplex imperfecta. [12] Praeterea in modo perfecto secunda duarum brevium inter duas longas positarum, ut visum est in arte veteri, alteratur. [13] In modo vero imperfecto nulla potest nec debet alterari.

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1 Capitulum XVII *om* V et temporum *om* V Capitulum .... imperfectorum *om* P **2** temporis *pro* temporum P demonstrantibus *pro* denotantibus P explete superius *om* V fecimus mentionem *pro* facta .... mentio V ne .... posset *om* V quando *pro* quia V in *om* V cantoribus *pro* cantibus V dicendum est *om* P **3** de *semper om* V tempore et non modo *pro* e contra V **4** ubi *pro* ut V de modo quam temporis variationem habeamus perfectionem *pro* de .... habeamus V aliud modum *pro* certa tempus V aliud modum *pro* et tempus V notitiam *pro* denotantia V **5** dicitur *pro* vocatur P sive *om post* tempora V capiuntur *pro* accipiuntur P est quando V **6** Item *om* P semper *om* V nisi .... sequenti *om* P precedente V sequente V **7** Duplex .... valet *om* P **8** vero *om* P tempora *om* P nec unquam plus valere potest *pro* nunquam .... tria V divisionis *om* V **9** longa *om* V longa longa P nisi .... *exemplum om* P **10** Sed *pro* item P sive *om post* modis V tempora *om* V **11** Posset .... imperfecta *om* P **12** Item *pro* Preterea P positarum *om* V in arte veteri *om* V **13** nec debet *om* V

[14] Item in modo perfecto pausae sunt integrae, id est in uno corpore; in modo vero imperfecto non <sunt>. Et est notandum quod in modo perfecto maior pausa duorum temporum in uno corpore non debet fieri. [15] Unde sciendum est quod quotiescumque pausae trium temporum in uno corpore reperiuntur, modus est perfectus, ut in *Orbis orbatus.* [16] Quotiescumque vero duae vel plures pausae reperiuntur immediate, quarum quaelibet valet duo tempora, modus est imperfectus, ut in moteto *Adesto sancta Trinitas,* etc.

[17] Modus perfectus et tempus perfectum insimul continentur in moteto qui vocatur *Deus iudex fortis.* [18] Modus est perfectus quia semper tria tempora pro qualibet perfectione accipiuntur. [19] Tempus est perfectum quia quodlibet tempus in 3 aequales partitur semibreves.

[20] Modus autem imperfectus et tempus imperfectum continentur in moteto *Adesto.* [21] <Modus est imperfectus> quia ibi duo tempora pro perfectione qualibet accipiuntur. [22] <Tempus est imperfectum> quia quodlibet tempus non partitur nisi in 2 aequales semibreves.

[23] Modus perfectus de tempore imperfecto continetur in *Bona condit.* [24] Quare est modus perfectus visum est supra, quare tempus imperfectum visum est etiam.

[25] Tempus perfectum et modus imperfectus in *Misera per liconia.* [26] Tempus partim perfectum et partim imperfectum et modus con-

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14 Item .... fieri *om* V non sint P **15** Unde .... quod *om* V Item quotiescumque V quotienscumque P modus dicitur *pro* modus est P ut .... orbatus *om* P orbatur V **16** Quoties *pro* Quotiescumque P vero *om* V duae pluresve P quarum 2 valeat tempora P moteto *om* V vetus *pro* sancta .... etc V **17** insimul *om* V quodam simili *pro* moteto V qui vocatur *om* P fortis *om* P **18** Quare est modus *pro* Modus est P qualibet *om* P **19** Quare de tempore perfecto *pro* Tempus est perfectum P quolibet *pro* quodlibet *et sic in toto capitulo* V aequales *om* V *Post* semibreves *reperitur sententia* **[23]** **20** autem *om* V moteto *om* V **21** Modus est imperfectus *om* V Quare est modus imperfectus *pro* Modus est imperfectus P ibi *om* P qualibet *om* P capiuntur *pro* accipiuntur P **22** Tempus est imperfectum *om* V Quare de tempore imperfecto *pro* Tempus est imperfectum P non nisi *om* V aequales *om* V **23** ex *pro* de V **24** Quare .... etiam *om* V **25** Tempus .... liconia *om* P **26** etiam continentur V moteto *om* V selon nature *om* V Guarison selonc P Et .... modi *om* V

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15 Orbis orbatus *conservatur* Fauv f. 7. *Editio moderna,* Schrade, 22.

16 Adesto sancta Trinitas *conservatur* Fauv f. 43, Brux 4 *et* LoR f. 43v (*intabulatura pro organis*). *Editio moderna* KJ XIV (1899), 19; Schrade, 60.

23 Bona condit *conservatur* Iv 28, Apt 31, CaB 6, Trem. 1. *Editio moderna,* AfMW VIII (1927), 247; Schrade, 85.

25 *Titulus* Misera per liconia *in* V *valde incertus est, sed in Paris, Bibl. Nat., lat. 7378 A* Preconio *legi potest.*

26 Garison selon nature *conservatur* Iv 37. *Editio moderna,* AfMW VII (1925), 249; Schrade, 72.

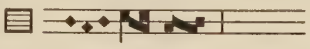
tinentur in moteto *Garison selon nature*. Et ista sufficiant pro divisione temporis et modi.

[1] < Capitulum XVIII

De signis modorum et temporum perfectorum et imperfectorum >

P 5 - V 20

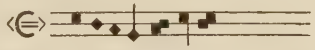
[2] Ad modum perfectum denotandum, secundum aliquos, <ap>ponitur quadrulus, tres intus continens tractulos protractos, ut hic:



[3] Ad modum vero imperfectum denotandum, apponitur quadrulus duos intus continens tractulos protractos, ut hic:

[4] Ad modum et tempus perfectum denotandum insimul, apponatur <circulus> intus tres tractulos continens, ita quod circulus tempus denotet perfectum, tres tractuli modum, ut hic:

[5] Ad signandum vero modum et tempus imperfectum, semicirculus duos intus tractulos continens apponatur, ut hic:



[6] Sed, ut modum dumtaxat sine <tempore> variare <possimus>, signum sibi ipsi singulare proprium, scilicet quadrulum, ut visum est, appropriamus.

Capitulum om P, *sed in fine tractatus sic reperitur: a.* Solent etiam quaedam signa ad temporis et modi temporalis designationem talia figurari: ◍ talis enim circulus in se continens tres tractulos, qui tractuli desi<g>nant modum perfectum, forma vero rotunda tempus perfectum, ut in moteto *Garison selon nature. b.* Ad modi imperfecti et temporis imperfecti designationem figuratur ⋵, talis <enim semicirculus> in se continens duos tractulos, qui tractuli designant modum imperfectum, semicirculus tempus imperfectum, ut in moteto *Nazarea que decora. c.* Semicirculus autem pro modo perfecto et imperfecto indifferenter ponitur, ut in praedictis 2 motetis reperitur. *a.* desinant P *b.* enim semicirculus *om* P

1 Capitulum . . . . imperfectorum *om* V **2** ponitur V tres tractulos V **4** circulus *om* V ⊙ V **5** ⋵ V **6** possumus V

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b. Nazarea que decora *conservatur* Iv 21, Barc 2.

[1] < Capitulum XIX >

De notulis rubeis

P 4v - V 20

[2] Qua de causa rubeae notulae ponantur in motetis, ne id solum videamur ignorasse, breviter videamus. [3] Dicendum est igitur quod principaliter duabus de causis ponuntur. [4] Vel quia rubeae de alia mensura quam nigrae cantantur, ut in *Thoma tibi obsequia,* quare in tenore illius moteti rubeae cantantur ex temporibus perfectis de modo imperfecto, nigrae vero e converso. [5] Vel rubeae aliquotiens ponuntur quia reducuntur sub alio modo, ut in moteto *In arboris empiro,* nam in tenore illius moteti de rubeis tria tempora pro perfectione sunt accipienda, de nigris vero duo. [6] Vel rubeae aliquando huc illuc in balladis, rondellis et motetis ponuntur, quia reducuntur ut ad invicem possint cum aliis perfectionibus computari, ut in *Plures errores.*

[7] Secundo modo apponuntur rubeae, quia cantantur in octava vera loci ubi sunt sitae, ut in *Gratia miseri* et in moteto qui vocatur *Quant amors.* [8] In horum etiam motetorum tenoribus omnes notulae rubeae dicuntur in octava. [9] Aliquando rubeae ponuntur ad differentiam proprii, id est simplicis et plani cantus, quia sicut non de plano, id est de proprio cantu, ut in *Claerburg.* [10] Aliquotiens rubeae ponuntur ut longa ante longam non valeat tria tempora, vel ut secunda duarum brevium inter longas positarum non alteretur, ut in tenore *In nova fert animus.* [11] Vel

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1 Capitulum .... rubeis *om* P Capitulum de notulis rubeis primus V **2** notae *pro* notulae V ne .... ignorasse *om* V breviter videamus *om* P **3** Dicendum est igitur *om* P ponuntur *om* V **4** prolatione mensurantur vel canuntur *pro* mensura .... cantantur P quia *pro* quare P tenoribus *pro* tenore P moctecti V nigrae ex tempore imperfecto et modo perfecto cantantur, rubeae vero e contra *pro* rubeae cantantur .... converso P **5** aliquotiens *om* P ut *om* P empiro *om* V epyro P nam *om* V moctecti *et sic de aliis* V nigrae notulae sunt imperfectae de tempore imperfecto et rubeae perfectae de tempore perfecto *pro* de rubeis .... duo P **6** de rubeis *pro* rubeae V hic *pro* huc P et *post* huc P scilicet in V elegiis et rondellis *pro* balladis .... motetis P quia reducantur V *om* P id ad invicem operantur *pro* ut .... computari V ut .... errores *om* P Capitulum II *post* errores V **7** ponuntur *pro* apponuntur P ut pronuntientur in diapason *pro* quia .... sitae P moteto Lampadis os manuum *pro* Gratia .... *amors* P **8** huius moteti *pro* horum .... motetorum P rubeae notae *pro* notulae rubeae V diapason *pro* octava P **9** Aliquando .... Claerburg *om* P **10** ibi aliquotiens V vero *pro* rubeae P per omnia *pro* positarum V sit *pro* fert V **11** *Residuum huius capituli om* P

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5 *In arboris empiro* conservatur Iv 24. *Editio moderna,* AfMW VIII (1927), 245; Schrade, 88.

10 In nova fert animus *conservatur* Fauv f. 44v, Pic f. 67. *Editio moderna,* DTO XL, 2; Schrade, 68.

etiam ponuntur ut longa ante longam valeat tria tempora et brevis ante brevem tres semibreves, ut *In arboris.* [12] Rubeae etiam ponuntur aliquando quia tempus et modus variantur, ut in tenore de *Garison.* In tenore enim illius moteti longae notulae nigrae tria tempora valent perfecta, rubeae vero duo tempora imperfecta. Et aliquando e converso, ut in tenore moteti qui vocatur *Plures errores sunt.*

[1] < Capitulum XX >

De nominibus temporum perfectorum <et de minimo tempore perfecto>

V 20

[2] Cum de temporibus et prolatione secundum quod in sex sive novem dividuntur minimas superius tractavimus competenter, ne de temporis divisione insufficienter videamur tractasse, de tempore strictius tractare affectamus. [3] Unde sciendum est quod tempus perfectum est triplex, scilicet minimum, medium et maius. [4] Minimum tempus posuit Franco. [5] Unde notandum est secundum Magistrum Franconem, et sicut visum est superius, <quod> minimum tempus non est nisi tres continens semibreves, quae quidem adeo sunt strictae quod amplius dividi non possunt, nisi per semiminimas dividantur. [6] Unde notandum quod, quando aliquis cantus temporis perfecti reperitur ubi non nisi tres continentur semibreves pro uno tempore, secundum minimum tempus pronuntiari debent (si sint quatuor, primae duae semiminimae, nisi aliter signentur).

[7] Item sciendum est quod, quando pro isto minimo tempore duae ponuntur semibreves, prima maior debet esse et nunquam secunda, nisi signetur, licet secundum artem veterem superius probaverimus quod secunda debet esse maior. [8] Ratio huius est haec, quia illae semibreves in hoc tempore minimo se habent sicut tres minimae in tempore <maiore>. [9] Nam quando duae semibreves pro tribus minimis ponuntur, prima duas minimas valet, secunda vero solam minimam, nisi aliter signetur, ut superius visum est.

[1] < Capitulum XXI >

De medio tempore perfecto

V 20v

[2] Medium tempus est illud quod continet in se tres semibreves aequales, <quarum> quaelibet duas valet minimas vel valere debet; et

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1 *Capitula XX-XXIV cum* V *multo discrepant* P, *quare in fine tractatus reperiuntur* Capitulum XX *om* V et .... perfecto *om* V **2** temporibus *pro* temporis V videamus V **5** quod *om* V continens V **8** maiori *pro* maiore V

1 Capitulum XXI *om* V **2** quae *pro* quarum V

4-5 Cf. Franco, *Ars cantus mensurabilis,* GS III, 5b; CS I, 122a.

medium tempus perfectum non nisi sex minimas in se continet. [3] Et si ponantur quatuor pro illo tempore, duae debent esse minimae; si quinque, quatuor debent fieri minimae; si sex, omnes minimae et aequales. [4] Et si dividantur, per semiminimas dividentur, quarum quaelibet minima in duas dividitur semiminimas. [5] Unde, quando nos videmus quod plures quam sex non ponuntur pro tempore, sub tempore medio perfecto eas pronuntiare debemus. [6] Possumus tamen eas secundum maius tempus pronuntiare, licet plures quam sex non ponantur, et hoc quando non signantur. [7] Nam <si> signentur, proferri debent secundum quod sunt signatae.

[1] <Capitulum XXII>

De maiore tempore perfecto

V 20v

[2] Sciendum est quod continet in se tres semibreves, quarum quaelibet <valet> tres minimas, et sic maius tempus perfectum novem continet in se minimas, nec plures valere posset, nisi per semiminimas dividatur. [3] Unde, quando plures quam sex ponuntur semibreves, necessario oportet quod sit maius tempus perfectum, et sic maius tempus perfectum tria minima <pro tempore> in se continet.

[1] <Capitulum XXIII

De nominibus temporum imperfectum et> de minimo tempore imperfecto

V 20v

[2] Item sciendum est quod, sicut tempus perfectum est triplex, scilicet minimum, medium et maius, ut dictum est, sic tempus imperfectum est duplex, scilicet minimum et maius.

[3] Minimum tempus est illud quod continet in se duas semibreves, quarum quaelibet duas valet minimas, et sic minimum tempus imperfectum non nisi quatuor minimas valere debet, nisi per semiminimas dividatur.

[1] < Capitulum XXIV >

De tempore <maiore> imperfecto

V 20v

[2] Maius tempus imperfectum continet in se duas semibreves aequales, quarum quaelibet valet tres minimas, et sic tempus maius imperfectum sex

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7 sicut *pro* si V

1 Capitulum XXII *om* V maiori *pro* maiore V **3** tempora *pro* pro tempore V

1 Capitulum XXIII .... et *om* V

1 Capitulum XXIV *om* V maiori *pro* maiore V

minimas in se continet. [3] Unde, quando nos videmus quod plures quam quatuor minimae ponuntur pro tempore imperfecto, secundum maius tempus imperfectum eas debemus pronuntiare. [4] Et sic apparet quod, sicut <tempus> perfectum in tres dividitur semibreves, sic in tres prolationis species, et tempus imperfectum in duas, scilicet minimum et maius, secundum quod in duas dividitur semibreves. [5] Et est notandum quod maius tempus imperfectum se habet sicut <medium> tempus perfectum.

Explicit Ars Nova Magistri Philippi de Vetri.

Deo gratias.

Amen. Amen. Amen.

4 tempus *om* V 5 sicut maius *pro* sicut medium V

1 <Capitula XX-XXIV>

P 4v

2 Cum de figuratione temporum perfecti scilicet et imperfecti superius particulariter sit ostensum, et cum causa vetustatis aliquae sint dimissa, <de> figuratione seu prolatione <temporis> perfecti que temporis imperfecti tam in genere quam specie videamus. 3 Et primo <sciendum est> quod in musica mensurabili tempus est duplex, scilicet perfectum et imperfectum; sed subdividendo sciendum est quod figuratio temporis perfecti est triplex, videlicet maior, minor et minima. 4 Maior autem figuratio sive prolatio temporis perfecti <est illa> quae in tres aequales semibreves dividitur, quarum quaelibet earum in tres minimas dividi potest; tunc novem minimae pro isto tempore terminantur, ut in moteto *Qui dolereux.* 5 Minor vero est illa quae in tres aequales semibreves dividitur, et qualibet semibrevis in duas minimas: sic sex minimae pro praesenti tempore figurantur, ut in moteto *Imperatrix Anglica.* 6 Minima autem illa est quae in tres aequales semibreves dividitur, quarum ulla earum nunquam dividi potest, ut in moteto *O Maria affectu.*

7 Prolatio seu significatio temporis imperfecti duplex est, maior scilicet et minor. 8 Maior est illa quae in aequales duas semibrevibus dividitur, et quaelibet semibrevis in tres minimas: tunc sex minimae pro tempore enodantur, ut in moteto *Gratissima virginis species.* Et tunc posset aliquis dicere quia minor prolatio temporis perfecti et maior imperfecti essent eadem. 9 Responsio: verum est in valore, nam valoris aequalis est proportio, ut in proportione emyolia et proportione sesquialtera; non autem sunt eadem in divisione et prolatione. 10 Minor vero prolatio temporis imperfecti est illa quae in 2 aequales semibreves dividitur, et quaelibet earum semibrevium in duas minimas: et sic quatuor minimae pro tempore terminantur, ut in moteto *Qui aux promesses de Fortune se fie.*

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1 Capitula XX-XXIV *om* P **2** aliqua *pro* aliquae P super *pro* de P prolatione duplicis *pro* prolatione temporis P **3** sciendum est *om* P **4** est illa *om* P

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4 Qui dolereux *conservatur* Iv 36.

8 Gratissima virginis species *conservatur* Iv 13, CaB 11. *Editio moderna,* AfMW VIII, 250; Schrade, 76.

10 Qui aux promesses de Fortune se fie *a Guglielmo de Mascandio compositum est. Editio moderna,* MachM III, *motetus* 8.

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par A. GILLES

INTRODUCTION

Le manuscrit 7378 A du fonds latin de la Bibliothèque Nationale est un manuscrit du XIV° s., sur parchemin, de format 16 x 21cm. Le texte qui fait l'objet de cette étude commence au verso du f° 61, col. g., et s'achève au recto du f° 62, col. dr. Il compte 203 lignes. Il fait suite à un Ars Nova apparemment sans nom d'auteur, mais que l'on retrouve, à quelques variantes près, sous le nom de Muris, dans le tome III des Scriptores de Gerbert, où il constitue un ensemble de conclusions à la Musica Practica, p. 296-301, et dans le tome III des Scriptores de De Coussemaker (Ars discantus, p. 109-113). Il est à remarquer qu'à la page 306 du tome III des Scr. de Gerbert (Muris, de Discantu) se trouve un texte, tiré d'un manuscrit de St Blaise, qui suit de près le début de notre manuscrit, dans les trente premières lignes.

De nombreuses abréviations, et qui ne sont pas toujours constantes, ainsi que les déformations qu'a subies le parchemin, en rendent la lecture assez difficile pour que De Coussemaker ait renoncé à le publier. Bottée de Toulmont a fait un essai de lecture, (Bibl. du Conservatoire Nl. de musique à Paris), où les lacunes demeurent fort nombreuses, mais auquel je dois la solution de quelques problèmes.

Ce texte est un aide-mémoire. De façon systématique, les exemples musicaux en ont été omis, sans qu'aucune place leur ait été réservée, ainsi qu'il arrive en d'autres manuscrits. L'expression "ut hic" qui en signalait l'existence, en est la seule trace: aussi n'ai-je pas jugé utile de la traduire. Si d'autre part certains passages rappellent parfois (f° 62 r° G 11-16 et 36-43) les développements monotones, parce qu'ils se veulent exhaustifs, des textes voisins, l'impression générale est celle d'un constant souci de ne rappeler que l'essentiel. C'est ce que confirme d'ailleurs l'explicit de cette méthode de composition "compilata a M° Ph. de Vitry".

Il se compose de deux parties, un Ars Vetus (cf 62 r° G 18 "prout in veteri arte ordinantur" et 36 "ut habemus in veteri arte"), et un Ars Nova. Le passage de l'un à l'autre se marque par un "explicit" et une

transition de quatre lignes. L'étendue de ces deux parties est sensiblement la même (106 + 97 l.).

Dans la première, l'étude des doubles-longues, des longues, des pliques, des brèves, des ligatures et des pauses est précédée d'un préambule consacré aux intervalles du déchant. La seconde traite d'abord des brèves, des semibrèves, des minimes, des semiminimes, de la dragma même, sans d'ailleurs la nommer, ainsi que des rapports de certaines de ces figures entre elles et avec les longues ou les doubles-longues. A partir du f° 62 r° G l. 64, les questions traitées concernent les différents modes et temps, la façon de les signaler et de les combiner, l'emploi des notes rouges, et le texte s'achève sur un tableau sommaire des différents temps parfaits et imparfaits. C'est le même ordre que suit l'Ars Nova de Philippe de Vitry dans sa troisième partie (cap. XVI et seq.) et le texte du ms BN latin 14741 attribué à Muris et publié par Nisard et Le Clercq dans les notes qu'ils ont jointes à leur réédition de l'ouvrage de Dom Jumilhac "Science et pratique du plainchant", Paris 1847, p. 149. Notons ici que l'existence du ms 7378 A renforce l'hypothèse de H. Besseler (AfMW, Janv. 1927, p. 206, n. 1) selon laquelle ce ms, au moins en partie, ne représenterait qu'une version légèrement modifiée de l'Ars Nova de Vitry.

Il est remarquable que le même texte unisse, dans une composition équilibrée et cohérente, Ars Vetus et Ars Nova. C'est un cas exceptionnel, peut-être unique, parmi les textes contemporains dont nous disposons. Le texte de la Bibliothèque Vaticane, si important soit-il, ne présente pas cet aspect. On lit ainsi (cap. XVII, 10) "Item in modo perfecto, *ut visum est,* duplex longa imperficitur duobus modis . . . ." et le ms 14741 s'exprime de la même manière. Or, ni dans l'un ni dans l'autre, cette allusion ne se justifie. Dans le passage correspondant du 7378 A, ces lignes ne figurent pas, mais on les trouve, à leur place, dans l'Ars Vetus, f° 61 v° D l. 23-26.

Autre exemple: on lit, dans le Vaticanus (cap. XVII, 12), "Preterea in modo perfecto secunda duarum brevium inter duas longas, *ut visum est,* alteratur", et le ms 14741 précise "*ut visum est in arte veteri*". Ni ici ni là non plus, cette allusion ne se justifie. Par contre, le même passage, dans le 7378 A, f° 62 r° D l. 15, "*ut visum est prius*", renvoie à l'Ars Vetus, f° 61 v° D l. 52 ss.

Troisième exemple: on lit dans le Vaticanus (cap. XX, 7) "Item sciendum est quod quando pro isto minimo tempore duae ponuntur semibreves, prima major debet esse et nunquam secunda, nisi signetur, licet *secundum artem veterem* superius probaverimus quod secunda debet esse major": les semibrèves placées entre deux brèves se traitent en effet comme les brèves placées entre deux longues. Seulement, tandis que chez Ph. de Vitry, l'allusion à l'Ars Vetus demeure vague, elle est ici fort claire (f° 62 r° G l. 36) "Item sciendum, ut habemus in veteri arte quod quando due breves in modo

perfecto inter duas longas ponuntur .... secunda brevis est altera et duo valet tempora, eodem modo quando due semibreves in prolatione perfecta inter duas breves ponuntur .... secunda semibrevis est altera ....", et l'expression "ut habemus" y renvoie au même passage de l'Ars Vetus que dans l'exemple précédent.

Il est vraisemblable, dans ces conditions, que le texte de la Vaticane et le ms 14741 se réfèrent, pour cette partie de leur développement, à un archétype que le 7378 A nous permet de nous représenter de façon précise.

Il est possible de tirer de ce texte d'autres enseignements. Ainsi, la création de la semiminime déterminait un quatrième degré (gradus) qui subdivisait la demi-brève parfaite en minimes et semiminimes. Mais, si l'on considère qu'il existait une semibrève imparfaite, valant deux minimes, il était possible de dégager un nouveau degré, constitué par la semibrève mineure (deux minimes), la minime, qu'on appellerait alors semimineure, et la semiminime qu'on appellerait minime. Ces nouvelles dénominations, le ms de la Vaticane (cap. XV, 14) les propose "ad gradum *salvandum* in quo posita fuit minima". La leçon "ad gradum *superlatum solvendum*" du ms 7378 A (f° 62 r° G l. 49-50) paraît nettement supérieure.

Au même folio, l. 60-63, il est dit que certaines semibrèves doivent être considérées comme éléments de syncope: "ad invicem reducuntur". "Certains estiment, ajoute notre texte, qu'elles devraient être écrites en rouge". Voilà qui éclaire le passage du ms de la Vaticane (cap. XIX, 6), où le motet "Plures errores" est donné en exemple, ainsi que le passage correspondant du ms 14741.

On trouvera encore dans l'apparat critique, à propos de l'incipit "Preconio", f° 62 r° D l. 21, un autre exemple de l'intérêt qu'offre ce ms.

Enfin, un passage comme celui où il est traité des pauses, f° 62 r° G l. 7-16, permet d'admettre que l'anonyme dit Th. de Campo, in Musica mens. (Couss. III), qui qualifie Ph. de Vitry "flos et gemma cantorum", use précisement des mêmes expressions, et fournit un fidèle reflet de son enseignement.

J'ai respecté l'orthographe du manuscrit, me bornant à la supposer, d'après des cas semblables, dans les abréviations. J'ai réduit à l'essentiel l'apparat critique; ainsi les additions, entre parenthèses ( ) dans le texte, et les suppressions, entre § §, ne s'y trouvent pas autrement justifiées quand la simple étude du contexte permet d'en rendre compte. De même, je me suis borné aux citations que je jugeais indispensables, bien qu'il fût aisé de les multiplier.

MM. A. Machabey et G. Reaney, à qui je dois les plus précieux conseils, voudront bien trouver ici l'expression de ma vive gratitude.

61 v° G

Sex sunt species principales sive concordantie discantus:
unisonus, semiditonus, dytonus, dyapente, tonus cum dyapente
et dyapason. Unisonus est species continens tantum unam lineam
vel unum spatium et potest poni in qualibet clave necesse fuerit,
ut hic. Et dicitur ab uno et sonus quasi unius vocis sonus.
Semiditonus est species continens spatium trium vocum et tonum et semitonium
ita quod mi et fa interponantur, ut hic. Et dicitur a semus quod est inperfectus et dytonus quasi ditonus inperfectus. Ditonus est species
continens spatium trium vocum et duos tonos ita quod mi
et fa non interponantur ut hic. Et dicitur a dia quod est 2
quia duobus tonis factus. Dyapenthe est species continens spatium
quinque vocum et tres tonos cum semitonio ita quod mi et fa interponantur
semel et ubivis sonent ut hic. Et dicitur a dia quod est de et pentha 5
quasi de quinque vocibus factum. Tonus cum dyapente est species continens
spatium sex vocum et plenum tonum cum dyapenthe (xxx) ut hic.
Diapason est (species continens) spatium octo vocum et sex tonos
ut hic. Et dicitur a dia quod est de, pan totum, quia continet sonum (omne) quod predictum
est. Significatur autem dya(pason qualibet) de littera initium, sicut de gamma ut
ad G sol re ut, vel de A re ad a la mi re et sic de aliis.
Potest autem speciei dyapason (additio fieri) et ponitur dyatesseron vel dytonus
cum dyapason usque ad binum dyapason et similiter (illi) potest

61 v° D

addi et sic usque ad infinitum et hec species sive
concordantie discantus possent esse infinite per

4 qualibet: quolibet ms / 6 semiditonus: semitonus ms / 7 semus: semis ms / 12 tres: 6 ms / 13 ubivis sonent conj. / 14 factum: factus ms / 15 dyapenthe (xxx) ut hic: deux lettres illis. / 16 species continens spatium: spatium continens, ce dernier mot exponctué, ms / 18 significatur.... initium: texte conjectural encore que le sens général ne soit pas douteux. "Initium" seul est sûr: "autem dya(pason)" serait plutôt une distraction du copiste (cf. l. 17) qui ne revient au texte original qu'avec le groupe "de littera initium". / 20-23 cf. Anon. 2, Couss. I, 309 "Nota tamen quod potest speciei diapason fieri additio, sicut facta est speciei diapente; et potest dici semitonium cum diapason, tonus cum diapason et sic de aliis usque ad bis diapason et similiter illi potest addi usque ad infinitum".

Il y a dans le déchant six intervalles principaux ou consonances: l'unisson, la tierce mineure, la tierce majeure, la quinte, la sixte majeure et l'octave.

L'unisson est un intervalle qui ne couvre qu'une seule ligne ou un seul interligne: il peut se placer en quelque clé où il faut qu'il soit. Il se dit ainsi de un et son, parce qu'il rend le son d'une seule note.

La tierce mineure est un intervalle qui couvre l'espace compris entre trois notes; il se compose d'un ton et d'un demi-ton, en sorte que s'y trouve incluse la succession mi-fa. Elle se dit ainsi de semus, c'est-à-dire imparfait [1], et diton (tierce majeure), parce qu'elle constitue une tierce majeure imparfaite.

La tierce majeure est un intervalle qui couvre l'espace compris entre trois notes; il se compose de deux tons, en sorte que la succession mi-fa ne s'y trouve pas incluse. Elle se dit ainsi de dia, c'est-à-dire deux, parce qu'elle est constituée de deux tons.

La quinte est un intervalle qui couvre l'espace compris entre cinq notes; il se compose de trois tons et d'un demi-ton, en sorte que la succession mi-fa ne s'y trouve incluse qu'une seule fois mais se place où l'on veut. Elle se dit ainsi de dia, c'est-à-dire de [2], et pentha, cinq, parce qu'elle est constituée de cinq notes.

La sixte majeure est un intervalle qui couvre l'espace compris entre six notes; il se compose d'un grand ton entier et d'une quinte.

L'octave est un intervalle qui couvre l'espace compris entre huit notes; il se compose de six tons. Elle se dit ainsi de dia, c'est-à-dire de, pan, tout, parce qu'elle renferme tous les sons dont il a été parlé. Chaque lettre constitue le début d'une octave, comme celle qui va de Gamma ut à G sol ré ut, ou de A ré à a la mi ré, etc.... On peut d'autre part, à l'intervalle d'octave, en ajouter d'autres, et former la onzième ou la dixième, jusqu'à la double octave, à laquelle, de la même façon, on peut joindre d'autres intervalles, indéfiniment. Dans

[1] L'auteur nous met ici en garde contre l'erreur qui consisterait à voir dans "semi-" le mot qui signifie "moitié". Le "semiditon" n'est pas non plus "faux", mais ne correspond "pas tout à fait" au "diton".

[2] Etymologie aussi fantaisiste que la précédente.

additionem unius ad alteram, licet plures non componantur
quam sex quia per cognitionem ipsarum possumus habere
cognitionem omnium aliarum. Istarum autem specierum 3 faciunt
concordantiam perfecte, nec tendunt ad ascendere vel des-
cendere. In concordantiis inperfectis item, si tenor
ascendit vel descendit, possunt ascendere vel descendere, nisi quandoque
necesse fuerit eas (aliter) ordinari, ita tamen quod concor-
dantie perfecte (eas) inmediate precedant et sequantur ut
dictum est. Ignoratis principiis necesse est artem ig-
norare. Notularum quedam (dicuntur) duplices longe, quedam
longe, quedam breves, quedam semibreves et quedam
minime. A longis tanquam a simplicioribus de-
bemus inchoare. Simplex longa est que quadratum
habet corpus et a dextro latere caudam sive ascendendo
sive descendendo ut hic. Et in modo perfecto tria valet
tempora, inperfecto duo. Si autem habet duas caudas sive
lateris dextri cauda sit longior, tunc fit longa;
si sinister, tunc fit brevis, ut patet hic. Duplex longa
est notula que habet duplex corpus respectu longe et a dextro
latere caudam ascendendo sive descendendo ut
hic. In modo perfecto sex valet tempora et inperfecto 4. Inper-
ficitur respectu etiam longe in modo perfecto, scilicet quando sola brevis
vel due cum ea jungantur, quia tunc necessario 5 vel quatuor
valet tempora ut hic. Quinque modis scimus quod longa in
modo perfecto tria valet tempora: primo si longa longam
sequitur, semper prima longa tria valet tempora ut hic; secundo

5 Istarum autem .... cf. Muris, de Discantu, Gerb. III, 306 "Istarum predictarum specierum quedam faciunt consonantiam perfectam, quedam inperfectam. Perfectam unisonus, diapente et diapason consonantiam faciunt; et alie species, videlicet semiditonus et ditonus, tonus cum diapente, faciunt consonantiam inperfectam, quia tendunt ascendere vel descendere in speciebus predictis perfectis" / 6 tendunt: tendant ms / 8 descendit: descenderit ms / 9 eas (aliter) ordinari: cf. Muris, l.c. "Debemus etiam binas consonantias perfectas seriatim conjunctas ascendendo vel descendendo prout possumus evitare .... Item sciendum est quod nos possumus ascendere per unam tertiam, vel per duas, vel per tres, sicut placet, cum tenore .... Item sciendum quod nos optime possumus ascendere cum tenore de tertia in quintam, et sic de omni inperfecta specie in speciem perfectam, et e contrario eodem modo descendere cum tenore; et est valde pulcrum in discantu." / 12 duplices: duplicis ms / 13-14 semibreves .... minime: en fait, il ne sera question de ces figures que dans la seconde partie (Ars Nova) cf. 62 r° G l. 17 / 16 caudam: tendant ms / 24 longe: longa ms

le déchant, ces intervalles ou consonances pourraient, par addition de l'un à l'autre, être en nombre indéterminé: on n'en forme toutefois que six, étant donné que la connaissance de ces intervalles permet la connaissance de tous les autres.

Trois d'entre eux, d'autre part, forment une consonance juste, et ne doivent ni monter ni descendre.

Si la partie de tenor monte ou descend, des consonances imparfaites peuvent être ascendantes ou descendantes, sauf dans le cas où il faut les ordonner différemment, de telle sorte toutefois que des consonances parfaites les précèdent ou suivent immédiatement, comme il a été dit [3]. Ignorer ces principes, c'est ignorer nécessairement la méthode.

Parmi les notes, certaines sont dites doubles-longues, certaines longues, certaines brèves, certaines semibrèves, certaines minimes. C'est par les longues, comme étant plus simples, que nous devons commencer.

La longue simple est celle qui présente un corps carré et, sur le côté droit, une hampe ascendante ou descendante. En mode parfait, elle vaut trois temps; en mode imparfait, deux. Si d'autre part, cette figure présente deux hampes, et que la hampe de droite soit la plus longue, on a alors affaire à une longue [4]; si c'est la hampe de gauche, on a alors affaire à une brève.

La double-longue est une note qui présente un corps double de celui de la longue et, sur le côté droit, une hampe ascendante ou descendante. En mode parfait, elle vaut six temps; en mode imparfait, quatre. Elle est imperfectée comme une longue en mode parfait, c'est-à-dire quand lui sont jointes une ou deux brèves, auquel cas elle vaut nécessairement cinq ou quatre temps.

[3] Paragraphe obscur, certainement altéré, et incomplet, ainsi qu'en témoigne l'expression "ut visum est".

[4] Cette figure et la suivante sont des pliques.

si longam inmediate punctillus qui perfectionis dicitur signum (xxxx) precedat vel sequatur §semper prima longa tria valet tempora§ ut hic; tertio si longam due breves sequantur nulla brevi precedente ut hic; quarto si longam tres breves sequantur nulla brevi precedente ut hic; quinto si longam quinque breves sequantur nulla brevi precedente quinta brevis altera debet esse ut hic. Longa quatuor modis demonstratur esse inperfecta, primo si longam sola brevis antecedat ut hic; secundo si longam sola brevis ut hic sequatur; tertio si longam due breves sequantur vel 3, ita tamen quod post primam brevem punctus divisionis ponatur ut hic; quarto si 4 breves longam sequantur ut hic. Istud autem intelligendum (de modo et tempore perfecto) quod quando plures breves longam sequuntur quarum possunt alterari quecumque 4 vel 7 vel 10 sequuntur, necesse est judicari duorum temporum, nisi punctus perfectionis ponatur ibidem. Notandum est etiam quod si post longam breves infinite ponantur, tres pro perfectione sunt computate et ultime perfectioni due breves reperiuntur: ita ultima debet alterari brevis; secundum confusionem, propter hoc ut magis pateat cantanti, punctus etiam ultimas duas breves apponi debet, et potius ponunt longam si tria tempora valere debeant, ut hic. Brevis notula sic formatur et dividitur et alteratur. Recta brevis est ista que tantum valet unum tempus. Altera vero brevis valet duo tempora, et fit quotiescumque in modo perfecto due breves inter duas longas ponuntur vel inter longam et punctum et e converso vel quando pausa unius temporis et brevis inter duas longas ponuntur quia tunc unica brevis est altera et valet duo tempora ut hic. De ligaturis breviter est dicendum: omnis igitur ligature carentis tractu quolibet cujus secunda ascen-

29 perfectionis: inperfectionis ms / 29-30 signum (xxxx) precedat: un mot illis. Il ne semble pas qu'aucun texte évoque le cas où le point précède la note. Cf. pour l'ensemble de ce passage, Pseudo-Tunstède, Quartum principale, Couss. IV, 267, ss / 33 brevi: breve ms / 43 perfectionis: le point se situerait, par ex., après la seconde brève, qui se trouverait de ce fait altérée, tandis que les brèves suivantes ne compteraient que pour un temps. La construction de la phrase l. 41-43 n'est pas sans présenter quelque difficulté, mais le sens général n'est pas douteux. Cf. Pseudo-Tunstède l.c. "Quando due breves inter duas longas ponuntur, ultima alteratur .... vel quando quinque .... vel quando octo .... nisi punctus divisionis intersit." / 46 ultime perfectioni due breves reperiuntur: ultime perfectionis due breves reperiantur ms

Il y a cinq façons de déterminer qu'une longue est en mode parfait et vaut trois temps:

1° si une longue en suit une autre, la première vaut toujours trois temps.

2° Si un petit point, dit signe de perfection, précède ou suit la longue.

3° Si deux brèves suivent la longue sans qu'aucune brève la précède.

4° Si trois brèves suivent la longue sans qu'aucune brève la précède.

5° Si cinq brèves suivent la longue sans qu'aucune brève la précède: la cinquième brève est (alors) altérée.

Qu'une longue est imparfaite se détermine de quatre façons:

1° Si une brève seule précède la longue.

2° Si une brève seule suit la longue.

3° Si deux ou trois brèves suivent la longue, à condition toutefois qu'après la première brève se rencontre un point de division.

4° Si quatre brèves suivent la longue.

Comprenons d'autre part qu'en mode et temps parfaits, lorsqu'une longue est suivie de plusieurs brèves, dont celles qui viennent après la 4me, la 7me ou la 10me peuvent être altérées, il faut attribuer à ces dernières la valeur de deux temps, à moins qu'on n'y rencontre un point de perfection.

On notera aussi que, si un nombre indéterminé de brèves se trouvent placées après une longue, on en compte trois pour une perfection, et l'on trouve, pour la dernière perfection, deux brèves: ainsi la dernière brève doit-elle être altérée. Pour prévenir l'incertitude, et afin que le chanteur s'en aperçoive mieux, on accompagne aussi d'un point les deux dernières brèves, ou, de préférence, si elles doivent valoir trois temps, on porte une longue.

Voici comment se forme, se divise et s'altère une brève. La brève normale est celle qui ne vaut qu'un temps. La brève altérée en vaut deux: on la rencontre toutes les fois qu'en mode parfait deux brèves se trouvent placées entre deux longues, ou entre une longue et un point, et vice versa, ou quand une pause d'un temps et une brève se trouvent placées entre deux longues: alors l'unique brève est altérée et vaut deux temps.

60 dit prima brevis ut hic. Per regulam a
61 contrario subsequitur: omnis ligature carentis tractu quolibet
62 cujus secunda descendit prima longa ut hic.
63 Quandocumque signum (a parte sinistra) apponitur ascendendo, (si
secunda) ascendat
64 sive descendat, prime due note illius ligature non
65 nisi solum tempus valent ut hic. Quandocumque signum
66 descendens a parte sinistra apponitur, si secunda
67 §ascendat sive§ descendat, primam facit esse brevem
68 ut hic. De mediis breviter dicendum est quod voces
69 medie nullatenus inquinantur ut hic, (nisi tamen due vel quinque essent
medie quia secunda sive quinta in modo perfecto alteratur ut hic.)

62 r° G

1 De finalibus breviter est dicendum quod omnis finalis ascendens brevis
2 est ut hic, §nisi tamen due vel quinque essent medie quia secunda sive
3 quinta in modo perfecto alteratur ut hic§ nisi ordine prius posito
4 ponatur quia tunc fit longa, vel si signum a latere dextro ascendendo
5 vel descendendo apponatur §quia tunc fit longa§ ut hic. Per regulam a
6 contrario subsequitur: omnis finalis descendens longa est ut hic, nisi sit
7 configurata, quia tunc breviatur ut hic. Tandem de pausis
8 dicendum est: sicut omni mensurabiliter cantare refert, sic et pau-
9 sare. Unde pausarum secundum antiquos 4 sunt genera. Est igitur
10 pausa trium temporum, nec est major in arte; pausa duorum
11 temporum, pausa unius temporis, pausa semitemporis. Pausa trium
12 temporum tria spatia continet et tantam moram facit tacendo
13 quantum tria tempora pronuntiando. Pausa duorum temporum

64 "note" est précédé de trois lettres barrées. Cf. Anon. IV, Couss. III, 377 (ms BN lat. 15128) "Si autem signum ponitur ascendens, sive secunda illius ligature ascendat sive descendat, prime due non valent nisi unum tempus, quia quelibet est semibrevis". / 69 nisi tamen .... ut hic: cf. 62 r° G 2-3

2-3 nisi .... ut hic: le sens invite à reporter ces deux lignes à la fin de la colonne précédente. Cf. Anon. IV, Couss. III, 377 "omnes medie sunt breves, nisi tantum due vel quinque essent, quia tunc secunda vel quinta alteratur". / 3 ordine prius posito: cf. Anon. IV, l.c., bien attesté dans le ms BN 15128 f° 129 v° "Omnis finalis ascendens est brevis, nisi habeat caudam, vel nisi ponatur ordine *prepostero,* id est situatur adverso capite, quia tunc fit longa". / 4 dextro: destro ms / 8 dicendum: faciendum ms / 7-16 On trouvera des formules analogues à celles que l'on trouve dans ce paragraphe dans l'anonyme dit Th. de Campo, de Musica mensurabili, Couss., III, 188 "Sicut refertur ad modum cantare, similiter in cantu ad modum pausare .... Pausa brevis que facit tantam moram pausando quantum unum tempus perfectum, sive inperfectum, pronuntiando." C'est dans ce texte que Ph. de Vitry est qualifié "flos et gemma cantorum".

Parlons brièvement des ligatures: est brève la première note de toute ligature dépourvue de hampe, et dont la seconde est ascendante.

D'où il suit, a contrario, qu'est longue la première note de toute ligature dépourvue de hampe, et dont la seconde est descendante.

Toutes les fois que, du côté gauche, on trouve une hampe ascendante, la seconde note étant ascendante ou descendante, les deux premières notes de cette ligature ne valent qu'un temps.

Toutes les fois que, du côté gauche, se trouve une hampe descendante, une seconde note descendante rend brève la première.

Des médiaires, disons brièvement qu'elles ne subissent aucune modification, à moins qu'on n'en compte deux ou cinq, auquel cas, en mode parfait, la seconde ou la cinquième est altérée.

Des finales, disons brièvement que toute finale ascendante est brève, à moins qu'elle ne se trouve inversée [5], auquel cas elle devient une longue, ou qu'une hampe ascendante ou descendante ne se trouve du côté droit.

D'où il suit, a contrario, que toute finale descendante est longue, à moins qu'elle ne fasse corps avec une autre figure de note, auquel cas elle s'abrège.

Parlons enfin des pauses. De même qu'il est utile à chacun de savoir observer dans le chant les règles de la musique mesurée, de même il est utile de savoir respecter les pauses.

Selon l'ancienne méthode, il y a quatre espèces de pauses. Ainsi, il y a la pause de trois temps, et, dans notre méthode, il n'y en a pas de plus grande, la pause de deux temps, celle d'un temps et celle d'un demi-temps.

La pause de trois temps couvre trois interlignes, et détermine un

[5] Le carré qui représente la finale se trouve placé alors au-dessus de la figure de note précédente, et à gauche de la hampe: ⌐ .

14 duo spatia continet et tantam moram facit tacendo quantum (duo tempora pronuntiando; pausa unius temporis unum spatium continet et tantam moram facit tacendo quantum) solum
15 tempus pronuntiando. Pausa semitemporis semispatium continet et
16 tantam moram facit tacendo quantum dimidium tempus pronuntiando.
17 Explicit (ars). Dicto de longis, brevibus, ligaturis et pausis prout
18 (in) veteri arte ordinantur et cognoscuntur, dicendum est de brevibus, semi-
19 brevibus et minimis, prout in nova arte et secundum modernos
20 ordinantur et pronuntiantur. Primo a brevibus tanquam a simpli-
21 cioribus debemus inchoare. Sciendum quod sicut longa §longa§
22 perfecta tria valet tempora, sic brevis perfecta tres semibreves et semi-
23 brevis perfecta tres minimas et minima duas semiminimas,
24 si dici possent semiminime, ut hic. Item sicut se habet brevis
25 ad longam §vel longa ad brevem§ ita semibrevis ad brevem
26 et minima ad semibrevem. Unde de longis, brevibus, semibrevibus,
27 idem est judicium. Primo, sicut in modo perfecto (longa) 5 modis noscitur
28 esse perfecta, scilicet longa ante longam et sic de aliis, quatuor
29 modis inperfecta, scilicet quando sola brevis precedit vel sequitur (longam)
30 in arte veteri, sic brevis in arte nova et in prolatione perfecta
31 tot modis cognoscitur esse perfecta, scilicet brevis ante brevem et
32 sic de aliis, et tot modis inperfecta, scilicet quando semibrevis precedit
33 vel sequitur brevem, et similiter semibrevis tot modis noscitur esse perfecta
34 vel inperfecta, videlicet in prolatione perfecta et majori inperfecta quia in minori
35 prolatione inperfecta nulla semibrevis potest esse perfecta nisi ponatur
36 punctum perfectionis, ut hic. Item sciendum, ut habemus in veteri
37 arte (quod) quando due breves in modo perfecto inter duas lon-
38 gas ponuntur vel inter longam et punctum vel e converso, secunda brevis
39 est altera et duo valet tempora. Eodem modo quando due semibreves
40 in prolatione perfecta inter duas breves ponuntur vel inter brevem

14 spatia: spatio ms / 18 cognoscuntur: cognoscantur ms / 24 semiminime: semiminimas ms. On peut remarquer la parenté de ce passage avec Anon. III, Couss. III, 371 (ms BN lat. 15128 f° 127 ss) "et quelibet illarum minimarum dividuntur iterum in duas semiminimas equales, si posset dici", où la même expression est reprise quelques lignes plus loin. / 25 vel longa ad brevem: peu explicable. Manque ailleurs: cf. Anon. III, Couss. III, 371 "Item sicut se habet brevis ad longam, ita semibrevis ad brevem, et minima ad semibrevem". Ita: et ms / 27 quinque: 4 ms; cf. 61 v° D l. 26 / 36 ut habemus: cf. 61 v° D 52 ss. / 40 brevem: breves ms.

silence d'une durée égale à celle de trois temps chantés. La pause de deux temps couvre deux interlignes et détermine un silence d'une durée égale à celle de deux temps chantés. La pause d'un temps couvre un interligne et détermine un silence d'une durée égale à celle d'un temps chanté. La pause d'un demi-temps couvre la moitié d'un interligne et détermine un silence d'une durée égale à celle de la moitié d'un temps chanté. Fin de la méthode.

Nous avons vu comment les longues, les brèves, les ligatures et les pauses s'agencent et à quoi elles se reconnaissent dans l'ancienne méthode. Voyons maintenant comment, dans la nouvelle méthode et selon les modernes, s'agencent et se déterminent les brèves, les semibrèves et les minimes. C'est par les brèves, comme étant plus simples, que nous devons commencer.

Sachons que, comme la longue parfaite vaut trois temps, la brève parfaite vaut trois semibrèves, la semibrève parfaite trois minimes, et la minime deux semiminimes, si l'on peut dire.

De même, ce que la brève est à la longue, la semibrève l'est à la brève, et la minime à la semibrève. On raisonnera donc de même sur les longues, les brèves et les semibrèves.

D'abord, de même que, selon l'ancienne méthode, il y a, en mode parfait, cinq façons de connaître qu'une longue est parfaite, soit: quand une longue en précède une autre, etc. . . ., et quatre manières de connaître qu'une longue est imparfaite, soit: quand une brève seule précède ou suit la longue, etc. . . ., de même, dans la nouvelle méthode, il y a, en prolation parfaite, autant de façons de reconnaître qu'une brève est parfaite, soit: quand une brève en précède une autre, etc. . . ., et autant de façons de reconnaître qu'elle est imparfaite, soit: quand une semibrève précède ou suit la brève, etc. . . . Semblablement encore, il y a autant de manières de reconnaître qu'une semibrève est parfaite ou imparfaite, du moins en prolation parfaite et en prolation majeure imparfaite, car, en prolation mineure imparfaite, aucune semibrève ne peut être parfaite, sauf à être pourvue d'un point de perfection.

Nous avons aussi noté dans l'ancienne méthode que quand deux brèves se trouvent, en mode parfait, placées entre deux longues, ou entre une longue et un point, et vice versa, la seconde brève est altérée et vaut deux temps. Sachons de même que quand deux semibrèves se

et punctum et e converso secunda semibrevis est altera et valet duas semibreves,
et eadem ratione quando due minime in majori (prolatione) inter semibreves
ponuntur minima secunda duas valet minimas et altera minima vocatur,
ut hic. §Brevis inperfecta§ ad modum longe inperfecte, quoniam in
duas dividitur breves, sic brevis inperfecta in duas
semibreves et semibrevis in duas minimas ut hic.
Semibrevis a parte superiori recte caudata minima vocatur; illa
vero que in oblicum versus dextrum latus caudata semiminima
vocatur ut hic. Minime et semiminime ad gradum superlatum
solvendum nominantur, sicut et alie semibreves inposita habentes
nomina: alia nomina inponi possunt, ita quod minima vocatur
semiminor et semiminima minima. Quedam a parte superiori et inferiori simul caudantur: unde quotiens reperiuntur, pro
duobus minimis computantur, nec plus valere possunt.
Notandum quod si longam vel duplam longam sequatur
in prolatione perfecta semibrevis sola (vel) precedat, dividit ipsas (et)
tantum inperficit quantum est in proprium ut hic. Item si minima
sequatur easdem vel precedat, dividit ipsas etc.; (si) est brevis dividit
ipsas nisi tamen in prolatione inperfecta, ut hic. Notandum (quod) inveniuntur
aliquotiens unice semibreves, breves vel longas sequentes,
que tamen eas nec augent nec minuunt sed potius ad invicem
reducuntur: dicendum quod ponuntur ille ut per eas recta mensura syncopetur, et secundum aliquos deberent fieri rubee ut hic.
Ad temporis perfecti designationem anteponitur circulus rotun-

45 breves: semibreves ms / 48 vero: vocatur ms / dextrum: destrum ms. En cet endroit, l'Anon. III, Couss. III, 371 écrit: "et minima recte bis caudata a parte superiori vocatur semiminima" . Il s'agit ici de la figure . / 49 ut hic: tout ce passage, depuis la ligne 17, mérite d'être rapproché de Anon. III, Couss. III, dont il convient ici de signaler le début: "De nova arte quam Ph. de Vitriaco nuper invenit (edidit?), dicam hoc modo". Ad gradum superlatum solvendum: cf. Introduction. / 50 Et alie semibreves: allusion à un passage omis. Cf. Vitry, Ars Nova, cap. XV, 9-13 "Sciendum quod secundum diversos istarum semibrevium valores diversa sortiuntur nomina. Unde semibrevis que sex valet minimas major nuncupatur; semibrevis vero que quinque vel quatuor semimajor.... Illa vero que tres valet minimas recta et vera semibrevis vocatur.... Illa vero que duas valet minimas minor vocatur.... Que vero solam minima appellatur.... Que vero minime medietatem semiminima vocatur". / 52 quedam: quae ms / 57 tantum inperficit: conj. Minima: encore que tout ce passage soit à rapprocher de la doctrine de Muris, Couss. III, 108, Muris, Argumenta musice, paraît contradictoire: "Queritur utrum longa potest imperfici a minima? Et videtur quod non per Franconem et per Philippum, qui ostendunt longam imperfici a quadrata, et quadratam a semibrevi, et sic de singulis".

trouvent, en prolation parfaite, placées entre deux brèves ou entre une brève et un point et vice versa, la seconde semibrève est altérée et vaut deux semibrèves. Par la même raison, quand, en prolation majeure, deux minimes se trouvent placées entre des semibrèves, la seconde minime en vaut deux et s'appelle minime altérée.

A la manière de la longue imparfaite, puisque celle-ci se divise en deux brèves, la brève imparfaite se divise en deux semibrèves, et la semibrève en deux minimes.

La semibrève qui porte une hampe droite orientée vers le haut s'appelle minime; celle qui porte une hampe obliquement orientée à droite s'appelle semiminime.

De façon à dégager un "degré" supplémentaire, minimes et semiminimes, de même que les autres semibrèves qui possèdent une dénomination donnée, peuvent recevoir d'autres noms: la minime s'appelle alors semimineure, et la semiminime minime.

Certaines figures de notes se trouvent pourvues d'une hampe à la fois vers le haut et vers le bas: on les compte pour deux minimes quand on les rencontre; elles ne peuvent valoir plus.

Notons que si en prolation parfaite une semibrève isolée suit une longue ou une double-longue ou les précède, elle détermine un fractionnement et les imperfectise selon sa valeur propre. Il en est de même pour une minime et pour une brève, sauf en prolation imparfaite.

Notons qu'on rencontre parfois des semibrèves isolées qui suivent des longues ou des brèves, et cependant n'entraînent pour elles ni augmentation ni diminution, mais se regroupent entre elles: grâce à elles on détermine exactement un rythme syncopé; selon certains, elles devraient être rouges.

Pour indiquer un temps parfait, on porte d'abord un petit cercle

dus, quia forma rotunda perfecta est, et aliquando tres tractuli, et utrumque est bonum, ut hic. Ad temporis inperfecti designationem inponitur

62 r° D

semicirculus et aliquando duo baculi et utrumque est bonum, ut hic. Sciendum igitur quod sunt aliqui cantus perfecti modo et tempore, alii inperfecti, alii (perfecti) modo et non tempore, alii tempore et non modo, alii partim perfecti et partim inperfecti tam modo quam tempore. Igitur in modo perfecto longa ante longam tria valet tempora. In modo inperfecto longa vero non nisi duo, nec tria valet nisi punctus perfectionis apponatur. Item in modo perfecto pause trium temporum sunt integre, scilicet in uno corpore. (In) inperfecto nec possunt nec dicuntur. Unde sciendum est quod quotienscumque pause trium temporum in uno corpore reperiuntur, modus est perfectus et tempus. Quando due pause vel plures inmediate sequentes reperiuntur quarum quelibet valet duo tempora, modus est inperfectus. In modo perfecto secunda duarum brevium inter longas duas positarum alteratur, ut visum est prius. In modo inperfecto nulla brevis potest alterari. Modus et perfectum tempus continentur in moteti tenore qui vocatur DEUS JUDEX; modus inperfectus et tempus inperfectum continentur in moteti tenore qui vocatur ADESTO. Modus perfectus ex tempore inperfecto continetur in BONA CONDIT. Modus inperfectus ex tempore perfecto in (MARIE) PRECONIO. Tempus partim perfectum et partim inperfectum (et modus etiam)

2 Ms: trois lettres rayées avant "sciendum" / 3 perfecti: om. ms Cf. Vitry, Ars nova, cap. XVII, 3 / 11-12 et tempus: ne figure ni dans Ars nova, ni dans ms 14741 / 12 quando: quarto ms / 13-14 inperfectus: perfectum ms. Vitry, Ars Nova et le ms 14741 citent ici l'incipit ADESTO, ce que confirment les lignes 18-19. / 15 ut visum est prius: cf. 61 v° D 52 ss / 21 (MARIE) PRECONIO Vitry, Ars Nova, cap. XVII, 25, cite ici un incipit MISERA PLICONIA qui n'a aucun sens, mais dont le second mot rappelle invinciblement le second mot de l'incipit connu MARIE PRECONIO, dont la musique est en effet en mode imparfait et temps parfait. Il peut paraître toutefois difficile d'admettre ici PRECONIO, qui n'est que le second mot de l'incipit. Mais il est très vraisemblable que le copiste aura vu dans le mot MARIE l'abréviation qu'il avait déjà trouvée pour "moteti tenore": cf. l. 17 "in moteti tenore qui vocatur DEUS JUDEX". (Voir aussi l'abréviation "motore", moins convaincante cependant, l. 19). Or cette précision manque déjà à propos du motet BONA CONDIT. Il n'est pas étonnant dans ces conditions qu'il n'ait pas jugé utile de la reprendre, quand il a cru la retrouver, d'autant que manquait ensuite, et pour cause, le verbe "qui vocatur". / 21-22 et modus etiam: cf. l. 3, Vitry, Ars Nova et ms 14741.

rond, parce que la forme ronde est parfaite, parfois aussi trois petits traits: l'un et l'autre moyens sont bons.

Pour indiquer un temps imparfait, on porte un demi-cercle, parfois deux bâtons: l'un et l'autre moyens sont bons.

Sachons donc qu'il y a des textes musicaux parfaits en mode et en temps, d'autres imparfaits; d'autres parfaits en mode, non en temps; d'autres en temps, non en mode; d'autres présentent tantôt des passages parfaits à la fois en mode et en temps, tantôt des passages imparfaits.

Or, en mode parfait, une longue devant une longue vaut trois temps. En mode imparfait une longue n'en vaut que deux et elle n'en vaut trois que si elle est pourvue d'un point de perfection.

En mode parfait encore, les pauses de trois temps sont entières, c'est-à-dire en un seul corps. En mode imparfait, elles ne le peuvent, et on ne les utilise pas. Sachons donc que, toutes les fois que l'on rencontre des pauses de trois temps en un seul corps, le mode est parfait (ainsi que le temps).

Quand deux ou plusieurs pauses consécutives se rencontrent dont chacune vaut deux temps, le mode est imparfait.

En mode parfait, la seconde de deux brèves placées entre deux longues est altérée, ainsi qu'on l'a vu plus haut. En mode imparfait, aucune brève ne peut être altérée.

Mode et temps parfaits se rencontrent au tenor d'un motet qui s'appelle DEUS JUDEX; mode imparfait et temps imparfait au tenor d'un motet qui s'appelle ADESTO.

Il y a mode parfait à temps imparfait dans BONA CONDIT; mode imparfait à temps parfait dans MARIE PRECONIO.

Le temps est tantôt parfait, tantôt imparfait, et le mode de même, dans GARISON.

continetur in GARISON. Qua de ratione rubee note in
motetis ponuntur breviter videamus. §Primo§ dicendum quod
principaliter duabus de causis, una quia rubee note
de alia mensura quam nigre cantantur ut in tenore
(de) IN ARBORIS, et ponuntur aliquotiens ut modus (et) tempus
varientur insimul ut in tenore de GARISON;
vel ut secunda (duarum) brevium inter duas longas positarum non
alteretur, ut in tenore de IN NOVA FERT ANIMUS. Item
ponuntur aliubi quia cantantur in octava voce §voce§
loci ubi sunt site, ut in tenore moteti QUANT
AMORS: in isto tenore omnes rubee cantantur
in octava voce §ubi sunt site§. Dicta prolatione secundum quod
in sex vel in 9 dividitur minimis, dicendum est de divisione
temporis. Primo sciendum quod tempus perfectum est triplex, scilicet minimum, medium
et majus. Minimum tempus perfectum continet in se tres (semi)breves
equales, que quidem tres semibreves minime pronuntiantur.
Medium dividitur in tres semibreves equales quarum quelibet
valet duas minimas. Majus dividitur in tres semi-
breves equales quarum quelibet valet tres (minimas). Et sciendum quod
tempus inperfectum est duplex: minimum et majus. Minimum dividitur
in (duas) semibreves equales quarum quelibet valet duas
minimas, et sic dividitur in 4. Majus dividitur in (duas) semibreves equales
quarum quelibet valet tres minimas, et sic in 6
minimas dividitur. Explicit ars quevis mensuran-
di motetos compilata a magistro Philippo de
Vitry Magistro in musica.

22 ad rubee ms / 27 insimul: le copiste a d'abord écrit "invicem", qu'il a rayé. Cet emploi des notes rouges n'intéresse en effet que le tenor de GARISON. Il aurait fallu, pour justifier "invicem", citer le motet THOMA TIBI OBSEQUIA "quare in tenore illius motecti rubee cantantur ex temporibus perfectis de modo imperfecto, nigre vero e converso" (Vitry, Ars Nova, cap. XIX, 4 et le ms 14741 / 28 duarum: cf. Ars Nova et 14741 / 33 Dicta prolatione .... Cette indication ne se réfère à aucun passage explicite, mais se déduit de 62 r° G 22-23 et 46. De plus, elle ne résume pas toute la question. Cf. Ars Nova, cap. XX, 2 "Cum de temporibus et prolatione secundum quod in sex sive novem dividuntur minimis superius tractavimus, ne de temporis divisione insufficienter videamus tractasse, de tempore strictius tractare affectamus". / 35 temporis: tempore ms / 44 tres: duas exponctué dans le ms et surmonté du chiffre 3.

Voyons brièvement pour quelles raisons on utilise des notes rouges dans les motets. Il faut dire qu'il y en a principalement deux. La première est que les notes rouges se chantent dans une autre mesure que les noires, comme au tenor (de) IN ARBORIS; elles s'emploient alors parfois pour indiquer que le mode et le temps changent simultanément, comme au tenor de GARISON; ou que la seconde de (deux) brèves placées entre deux longues ne subit pas d'altération: ainsi dans le tenor de IN NOVA FERT ANIMUS.

Deuxièmement, l'emploi qu'on fait ailleurs des notes rouges indique que les passages où elles se trouvent se chantent à l'octave: ainsi dans le tenor du motet QUANT AMORS. Au tenor de ce motet, toutes les notes rouges se chantent à l'octave.

Nous avons dit comment la prolation se fait en six ou neuf minimes. Parlons maintenant des différentes espèces de temps.

Sachons d'abord qu'il y a trois espèces de temps parfait: le petit, le moyen et le grand. Le petit temps parfait contient trois semibrèves de valeur égale, lesquelles se nomment minimes. Le moyen se divise en trois semibrèves de valeur égale dont chacune vaut deux minimes. Le grand se divise en trois semibrèves de valeur égale dont chacune vaut trois minimes.

Sachons aussi qu'il y a deux espèces de temps imparfait: le petit et le grand. Le petit se divise en deux semibrèves de valeur égale dont chacune vaut deux minimes; ainsi se divise-t-il en quatre. Le grand se divise en deux semibrèves de valeur égale dont chacune vaut trois minimes: ainsi se divise-t-il en six minimes.

Ici se termine une méthode pour mettre les motets en musique mesurée, et dont les éléments ont été puisés chez Maître Philippe de Vitry, maître de musique.

A POSTSCRIPT TO 'THE MANUSCRIPT CHANTILLY, MUSEE CONDE 1047'

GILBERT REANEY

As an appendix to my article on the ms *Ch* in *Musica Disciplina* VIII (1954) [1], four hitherto unpublished pieces were printed. Unfortunately, the texts were in many cases corrupt or obscure, and detailed investigation of them could only result in hypotheses, apart from the fairly secure fact that the first two works were addressed to Gaston Phébus of Foix. The references to England in the third piece were particularly tantalising. I am now in a position to give further details about this composition as a result of rereading one of the interesting articles on the ms Paris, Bibl. Nationale, fonds latin 3343 published by E. Pognon almost twenty years ago [2].

This fifteenth century miscellany, a paper codex, is written in a clear hand, but is very difficult to decipher, though M. Pognon has, generally speaking, made a good job of the poems he published. Among such items as an anonymous dialogue between Martha and Mary signifying the active and the contemplative life, and a *liber peregrinationum* by *Richardus ordinis Predicatorum,* he was struck by the appearance of a name familiar to musicians, namely Philippe de Vitry [3]. Apart from motet texts by Vitry, six Ballades written by or concerning Jehans de le Mote were found as well [4]. This poet-musician contemporary with Guillaume de Machaut is mentioned by Gilles li Muisis in his *Meditations* as one of the composers still living in 1350 [5]. Unfortunately, none of his music seems to have been preserved, but, apart from the six pieces mentioned above, he has left three long poems: *Li Regret Guillaume* (1339) [6], *Le Parfait du Paon* (1340) [7] and *La Voie d'enfer et de paradis* (1340) [8]. The first work, which con-

[1] Pp. 59-113.

[2] 'Ballades mythologiques', *Humanisme et Renaissance* V (1938), 385 ff.

[3] See the article 'Du nouveau sur Philippe de Vitri et ses amis', *Humanisme et Renaissance* VI (1939), 48 ff.

[4] *Humanisme et Renaissance* V (1938), 407 ff.

[5] *Or y rest Jehans de Le Mote* || *qui bien le lettre et le notte* || *troeve.* Kervyn de Lettenhove, *Oeuvres de Gilles Le Muisit,* Louvain, 1882, I, 89.

[6] Ed. Aug. Schéler, Louvain, 1882.

[7] A continuation of Jacques de Longuyon's work of the same name.

[8] Ed. Sister M. Aquiline Pety, Washington, D.C., 1940.

tains thirty interpolated Ballades [9], was written on William of Hainaut's death in 1337. Apparently William's daughter Philippa, who had been queen of England since 1328, suggested Jehans wrote the work, and he was certainly in England in 1339, because he read the poem to her [10]. The other two works were written for a wealthy Paris goldsmith, Simon de Lille, who very kindly provided Le Mote with a room in his own house and a *clerc escrissant* [11]. The only other fact we know about Le Mote's life is that he was a copyist in the Hainaut Chancellery in 1327 [12].

It would be interesting to know exactly when Le Mote went to England, and certainly the six poems published by Pognon leave no doubt that he went there, even without the evidence of *Li Regret Guillaume.* Two of the poems, one by Vitry and one by a certain Jehans Campion, are attacks on Le Mote for leaving his own country, France, and incidentally for writing in an obscure style, using names from classical mythology but also from unknown sources. Because of these attacks, I am tempted to think Le Mote left for England after William of Hainaut's death in 1337. As the Hundred Years' War only started that very year, there would doubtless be some feeling against him. The first of the other four poems, all by Le Mote, suggests that he had been recently at sea, or was even on it at the time of writing: *Sur haulte mer, helas, que de nuisanches! .... Las, et je gis en la mer tourmentée.*

Stylistically the six works offer little evidence useful for a precise chronology. The number of stanzas, three, does not vary, though the length of individual strophes does, from nine to eleven lines. Apart from the Ballade by Vitry, which has a short line of four syllables in the classic position after the fourth line, all six poems are isometric. Four works employ the decasyllabic, two the octosyllabic line, while three works have a one-line, two a two-line and one a two-and-a-half-line refrain. The latter is unusual and due solely to Campion's enumeration of the nine muses. One is tempted to consider the two-line refrain as slightly archaic, though Machaut uses it occasionally [13].

[9] Cf. E. Hoepffner, 'Die Balladen des Dichters Jehan de le Mote', *Zeitschrift für romanische Philologie* XXXV (1911), 153 ff.

[10] Cf. verses 4564 ff: *Ce songe contai a ma dame, || qui Jhesus sauve, corps et ame, || qui est roynne d'Engletiere. || Celle me commanda grant ierre || que aucun traitié en fesisse || sans plus a ce songe propisse. || Et jou volentiers l'acordai, || ce traitié sans plus fait en ai, || lequel je voel rimmer tout neuf || l'an mil IIIc et trente neuf.* ||

[11] *Humanisme et Renaissance* V (1938), 391.

[12] A. Thomas, 'Jean de le Mote, Trouvère', *Histoire littéraire de la France* XXXVI (1933), 67.

[13] F. Ludwig, *Guillaume de Machaut, Musikalische Werke* I, Leipzig, 1926, Ballades 2, 13, 28.

Le Mote's replies to Vitry and Campion are interesting because they are so different in character. For Vitry, Le Mote has the greatest respect, and calls him *mondains dieux d'armonie, filz Musicant et peres Orpheüs, supernasor de la fontaine Helye, docterres vrais, en se pratilze Anglus, plus cler veäns et plus agus qu'Argus, angles en chant.* He says he, Le Mote, is no Hugo, referring to Vitry's well-known motet *Hugo princeps — Cum structura* [14], whose text incidentally also occurs earlier in the ms lat. 3343. If he is in England, he had never had other opportunities of advancement, and in any case he is no Frenchman (since he comes from the county of Hainaut, which was annexed to Holland in 1299). In the second and third stanzas of his reply to Vitry, he seems to reject the punishment of king Minos (the French king?), who has condemned him to *vii tours de queue à revers* according to Vitry.

Jehans Campion is another kettle of fish altogether. This is no poet of Vitry's reputation, and le Mote says so in no uncertain terms. He scorns Campion's verse, while Vitry's castigation is taken in good part. Does Campion know all the popular *romans* and the names to be found in them? If not, how can he criticise le Mote's choice of names? Does he know *le mur Graciien,* the rock where Phebus reigns *et tous les clans de cel engien et de Cerberus le Mairien?* Let him learn at Bruges [15], where Tribles, Florons and Cerberus have a school of music.

It is unfortunate that the names of the three teachers at Bruges are obscured by mythological names, but this is happy confirmation nevertheless of Bruges' importance in the fourteenth century as a musical centre. What is so striking is that minstrels should travel from as far away as Barcelona once if not twice a year to the schools in the Low Countries, evidently to learn new compositions and techniques, which were soon obsolete in those days [16]. I have not been able to see all the modern books

[14] Published in *Denkmäler der Tonkunst in Österreich,* Jahrgang XL, vol. 76, 4.

[15] Pognon's transcription of the word as *Bergibus* confused me at first, but the original leaves no room for doubt: the word is *Brugibus.* It is interesting to see mentioned the rock where (Gaston) Phébus reigns, for this is undoubtedly the rock of Foix, on which is perched Gaston's chateau. Compare with this the references to *Phébus, le tres bel* || *qui siet en haut* and *Le mont Aon de trace .... la tient Phébus son sejour* of *Ch* 18 and 22, transcriptions 1 and 2 in my article, *Musica Disciplina* VIII (1954), 98-103.

[16] Cf. *Musica Disciplina* VIII (1954), 75 and 'Music Under the Aragon Princes', *The Listener* LIII (1955), no. 1377, 125. In 1378 John I of Aragon asked his brother Marti to lend him his minstrel Jacomi, who could teach the minstrels at Saragossa, where he was staying, three or four new things. On other occasions, when his minstrels were newly arrived back from the schools of minstrelsy, he sent them off to teach their new pieces to the minstrels of the marquis of Vilena, the duke of Cardona and others. Cf. H. Anglès, 'El músic Jacomí al servei de Joan I. i Marti I. durant el anys 1372-1404', *Homenatge a A. Rubió i Lluch,* Barcelona, 1936, 617 f.

on the minstrels of Bruges, but L. Gilliodts-van Severen in his study *Les Ménestrels de Bruges,* Bruges, 1912, mentions a subsidy paid out in 1318 to the minstrels who held their school near to the Carmelite convent [17]. Interestingly enough, an account of 1392-93 refers to a minstrel from England who played *voor de wet daer zy te gader aten* [18]. Considering the year, this might well have been the John Aleyn, piper, whom we identified with the J. Alani of *Ch* 111 [19].

It is quite possible that Jehans Campion was a pupil of Vitry's, because we find him engaged in a latin *amoris partituram* (*jeu-parti*) with one Jean de Savoie, canon of St.-Benoît in Parois, with Vitry as judge, in the ms lat. 3343 immediately after the poems concerning le Mote [20]. According to information to be found at the head of this piece, Jehans Campion was first a clerk and chaplain of Notre Dame in Tournai and later *canonicus et scolasticus ecclesie Sancti Donatii Brugensis.*

But to get back to Jehans de le Mote! We recognise many of the mythological names in his poems as those of the songs from *Ch,* e.g. Orpheus, Jupiter, Zephirus, Dedalus, Narcisus, Helainne. Indeed, in some cases we find the typical medieval habit of using common material, e.g. the first line of *Ch* 65 *Se Dedalus an sa gaye mestrie* becomes *ne Dedalus od sa gaye maistrie* in le Mote's second Ballade from ms lat. 3343 [21]. But, although le Mote is the principal actor in this group of poems, it is Vitry's Ballade which is of most interest in connection with *Ch* 75, the third of my transcriptions. I am of the opinion that some fourteenth century versifier came across Vitry's poem and adapted it for his own purposes. The original *en Albion, de flun nommée* became *En Albion, de fluns environnée,* obviously in order to replace Vitry's octosyllables with the more modern decasyllabic line. Characters from Vitry's work are there, Antheus and the condemnatory king Minos, together with names used by le Mote, like Lucidaire, Hélie and Zephirus. We suspected that Antheus, who led a very noble life in England, was the English king Edward III, but this is proved by le Mote in his reply to Vitry when he mentions *roys chiers Antheus.*

[17] P. 31, item 11.

[18] *Ibid,* 36, item 30.

[19] *Musica Disciplina* VIII (1954), 64.

[20] *Humanisme et Renaissance* V (1938), 403 f.

[21] Such borrowings may be found throughout the history of the medieval and early renaissance lyric poem and form part of its fascination. For example, while looking through the Ballades of Le Mote's *Li Regret Guillaume,* I suddenly came across the first line of *Cesaris' Se par plour et dueil mener* ('Early Fifteenth Century French Music I', CMM 11 (1955)) as *Se par plourer et doel souffrir* (*op. cit.,* 110). The first line of Cesaris' *Qui dolente n'aura veu en sa vie* was traced as *Qui doloreus onques n'a conneü* (*op. cit.,* 75).

There are various interpretations of the *Ch* text possible, but the most satisfactory concerns John II of France's voluntary exile in England. His two sons stood as hostages for him when he returned to France, but the Duke of Anjou broke his bond and went back home himself. The old, chivalrous king therefore set off again for England in 1363, where he died in 1364. King Minos is evidently, as in Vitry's poem, the French king. The other characters of *Ch* 75 are not so easy to place. Possibly Dalida is Charles the Bad of Navarre, who engineered the peasant revolt, and Zephirus could be the future king Charles V, who did not at first give the impression that he could handle the country's affairs at all well. All this seems to date the poem between 1356 and 1364, if my suppositions are correct. The music seems much later. I suggested that it could hardly have been written before c. 1380 [22]. However, it would scarcely seem likely that the music for such a precise text was written later than the text itself. Moreover, it is quite possible that certain advanced schools of composition wrote in a more advanced style than that of Guillaume de Machaut before the 1380 s. Within a matter of twenty or thirty years many different stages of development in composition may be found, as we of the twentieth century known only too well, and it would be interesting if the so-called "late Ars Nova" actually began earlier than we think.

[22] *Musica Disciplina* VIII (1954), 96.

PAOLO DA FIRENZE IN UN NUOVO FRAMMENTO DELL' ARS NOVA

NINO PIRROTTA

Anche in un' epoca come la nostra, nella quale le distanze geografiche sembrano praticamente abolite, trovare nella più moderna e smisurata metropoli d' oltre Atlantico un documento che parla di secoli lontani della vostra terra e della vostra gente è per un europeo un' esperienza inattesa e quasi paradossale. Tanto più se vi si presenta improvvisa, in una casa accogliente e tranquilla, al termine di una serata trascorsa in placidi scambi di idee: la conversazione ha un breve istante di arresto e il vostro ospite ne profitta per porgervi, con un gesto la semplicità del quale non dissimula la consapevolezza e il piacere di farvi piacere, un piccolo gruppo di pergamene aggrinzite e abbrunite dal tempo — un frammento di codice musicale della più tarda fase dell' Ars nova italiana.

L' ospite liberale, al quale va tributato un doveroso attestato di gratitudine, è il Professor Edward Lowinsky. Il frammento in suo possesso, donatogli qualche anno fa da un amico toscano, consta di due doppi fogli di pergamena, probabilmente provenienti da una rilegatura. Entrambi ebbero il margine superiore stremato da un taglio netto; entrambi presentano analoghe tracce di piegatura sul margine inferiore. Benchè non vi sia traccia di numerazione, forse esistente sul margine superiore asportato, uno sguardo al contenuto permette di stabilire rapidamente che si tratta di due fogli che stavano al centro di un fascicolo, e che ci offrono quindi una serie di otto pagine consecutive. Le due pagine esterne dovettero essere particolarmente soggette ad attriti che ne levigarorono la superficie, cancellandone ogni scrittura o notazione musicale, fino a ridurle ad ombre leggerissime, appena riconoscibili in qualche punto. Sulle altre pagine, invece, pochi segni a penna, lettere o cifre senza significato aggiunte posteriormente, non impediscono la lettura del contenuto originale, guasto appena in qualche punto da abrasioni e macchie.

Le pagine misurano cm. 17 x 12, un formato eccezionalmente ridotto anche tenendo conto della smarginatura, che non corrisponde a quello di nessun altro codice o frammento noto dello stesso periodo. Su ogni pagina sono tracciati soltanto 6 righi musicali, pentagrammi. La mancanza di numerazione non ci consente di formarci una idea dell' ampiezza del manoscritto perduto al quale i due fogli appartennero.

Il contenuto del frammento — che d' ora in poi indicheremo con la

sigla *Lw* — comprende le seguenti 5 ballate italiane, incluse, benchè frammentarie e praticamente illeggibili, le due riconoscibili sulle due pagine estreme:

Foglio:	Capoverso:	Voci:	Osservazioni:
a	1. [S' amor in cor gentil à signoria]	(2)	Fine del C, e T con testo. Concord. *P* 51'-52
a'-b	2. Dolçe mie donna graçios' e pia	3	T e Ct senza testo
b'-c	3. [D]oglia continua per la suo partita	2	T con testo. Concord. *P* 50'
c'-d	4. Amor, tu solo 'l sai	2	T con testo. Canone: "per diminucionem" e "Tenor etiam *per diminutionem*". Concord. *P* 73'-74
d'	5. [Amor, de' dimmi se sperar mercede]	(2)	Soltanto C incompl. Concord. *P* 81'

Ad eccezione di una, *Dolçe mie donna* (n. 2), esse si ritrovano tutte nel codice *P* (Parigi, Bibl. Nationale, fonds ital. 568) e vi sono attribuite tutte ad un solo compositore, Paolo da Firenze. Con ogni probabilità, come risulterà ancor meglio in seguito, *Lw* proviene da un manoscritto compilato in Toscana. La notazione musicale è semplice e appartiene a quella fase in cui la notazione italiana (specialmente quella fiorentina) venne a coincidere con le forme più semplici di quella francese. Il punto vi è usato esclusivamente con valore *augmentationis*. La sincopazione, della quale è fatto un uso discreto, è indicata senza le complicazioni in uso nella cosidetta notazione manieristica. In una soltanto delle composizioni, in *Amor, tu solo 'l sai* (n. 4), accanto alle note nere sono adoperate note nere vuote che hanno un valore aumentato di ½ rispetto a quello delle prime (in misura *quaternaria*).

L' apporto del nuovo frammento può riassumersi brevemente in tre punti: *Lw* aggiunge una nuova composizione al vasto repertorio dell' Ars nova italiana, dà nuove versioni di alcune ballate di Paolo da Firenze fin qui note attraverso una sola fonte, contribuisce ad indicare alcuni aspetti del costume musicale italiano alla fine del '300 e al principio del '400.

La composizione nuova è, come si è già detto, la ballata *Dolçe mie donna*. Anonima — poichè *Lw*, forse in conseguenza della smarginatura, non porta nomi di autori — essa si trova collocata in mezzo ad un gruppo di composizioni di un solo autore. Sì che è naturale chiedersi se anch' essa possa essere attribuita a Paolo da Firenze. Non lo esclude il suo testo letterario, men che mediocre prosa versificata; che però, non ostante la scarsa poeticità e la contorta sintassi, possiede una incisività e un accento di viva e diretta parlata che ne indicano chiaramente la provenienza toscana, e corrispondono al tono ed allo stile di non pochi altri testi messi in musica da Paolo:

Dolçe mie donna, graçios' e pia,
Quando sarà che ma' più ti riveggia?

I' non sapre' ridir che pena sente
Dentr' al mie cor di sì lunga dimora
Se non a tte, a cui null' è nascoso,
Che me ne fosse creduto niente!
Rispett' à foco che dentro divora,
Nè di scoprillo ad altri sare' oso.
Come e dove 'l mie pensier vagheggia,
Sempr' aspettando che quell' ora sia.

Dal punto di vista musicale, senza tentare di addentrarci qui in un confronto stilistico con le opere di Paolo, si può almeno avanzare qualche considerazione preliminare. Poichè *Dolçe mie donna* è l' unica ballata a 3 voci con *tenor* e *contratenor* strumentali del frammento *Lw*, il confronto andrebbe rivolto principalmente verso le ballate di Paolo che hanno analogo impianto polifonico. Nella concezione del tempo infatti la scelta di tale impianto corrispondeva ad un atteggiamento stilistico consapevolmente francesizzante. Le sette ballate di Paolo che adottano la disposizione con *tenor* e *contratenor* strumentali vi associano infatti un' altra caratteristica che era allora considerata come essenzialmente francese, la misura *senaria imperfecta*. *Dolçe mie donna* è in misura *quaternaria,* ma in compenso presenta un' altro elemento stilistico di derivazione francese, la sincopazione. Soltanto una tra le ballate di Paolo del tipo citato, *Sofrir m' estuet* (*P* 80'), è paragonabile a *Dolçe mie donna* per l'uso notevole, anche se non eccessivo, di sincopazioni. Le due composizioni presentano anche analogie nel fatto che entrambe hanno più estesi melismi, con sincopazioni, nella prima parte, la *ripresa,* in contrasto con una prevalente recitazione sillabica della seconda parte. In complesso dunque, nei limiti consentiti dalla tuttora imperfetta determinazione dei caratteri stilistici individuali di ciascuno dei compositori di questo periodo, l' attribuzione di *Dolçe mie donna* a Paolo da Firenze non è da escludere anche dal punto di vista musicale.

Delle altre quattro ballate di *Lw* attribuibili a Paolo attraverso la concordanza con *P*, una sola, *Doglia continua,* è in entrambi i manoscritti a 2 voci; le altre tre aggiungono in *P* al *cantus* e *tenor* con testo una terza voce che manca in *Lw*, un *contratenor* senza testo evidentemente strumentale. Per il resto le varianti tra le due versioni, sia nel testo [1] che nella musica, sono minime. La stessa divergenza nel numero delle voci era già

[1] Va notato però che *Lw*, in relazione col piccolo formato delle pagine, non dà, o dà in misura limitata i testi oltre le parti sottoposte alle note musicali.

stata notata [2] a proposito di un' altra ballata di Paolo, nel codice *LM* (Lucca, Archivio di Stato) che contiene la ballata a 2 voci *La vaga luce,* che è invece a 3 voci, per l' aggiunta del *contratenor,* in *P.* Ci si pone il problema, quale delle due versioni di ciascuna delle ballate in questione — la versione a 2 voci di *Lw* e di *LM,* o quella a 3 voci di *P* — sia l'originale; in altri termini, se le versioni a 2 voci rappresentino semplificazioni o riduzioni di composizioni scritte in origine per 3 voci, o quelle a 3 ampliamenti di originali concepiti per 2 sole voci. Una indicazione in favore di questa ultima ipotesi ci è data dall' esame delle 14 ballate a 3 voci di Paolo contenute nel codice *P* (quasi tutte, tranne 2, nei fascicoli 6° e 8°). In vari casi il *contratenor* ha l' apparenza di essere un' aggiunta posteriore. Talora esso è notato con grafia diversa e forse (ma è difficile giudicarne attraverso la riproduzione fotografica) con diverso inchiostro: così in *S' amor in cor gentil* (*P* 51'-52), in *Benchè partito* (*P* 73'-74), in *Lena virtù* (*P* 74'-75) e probabilmente anche in *Amor, de' dimmi* (*P* 81'-82). Il *contratenor* in quest' ultima ballata mostra evidenti correzioni, che potrebbero indicare pentimenti dello scrittore (che sarebbe dunque anche il compositore della voce aggiunta). In altri casi vi è discordanza nella denominazione della doppia chiusa dei *piedi* della ballata: *cantus* e *tenor* hanno "chiuso", mentre il *contratenor* ha "clos", in *Ma' ri' aver di me* (*P* 72'-73); il contrario avviene in *Amor, da po' che tu* (*P* 79'-80) e in *Sofrir m' estuet* [3]. Due casi singolari sono quelli di *Amor, tu solo 'l sai* e *Amor mi stringe* (*P* 78'-79). Il *cantus* della prima di queste due ballate è preceduto in *Lw* dall' indicazione "per diminucionem", confermata da analoga indicazione al principio del *tenor*; le indicazioni mancano in *P,* benchè la notazione sia uguale nel *cantus* e *tenor,* ma sono sostituite da un canone apposto alla terza voce (che non esiste in *Lw*): "Contratenor ut iacet sed alii per medium". Il *contratenor* è dunque scritto in valori normali, mentre le altre due voci sono notate in valori raddoppiati. Infine in *Amor mi stringe* l' aggiunta di una terza voce è preannunziata dalla scritta "Contratenor" e dalla chiave tracciata per essa sul rigo; ma i righi che le erano destinati rimasero vuoti. Tutte queste discrepanze fanno apparire molto probabile che i *contratenores* strumentali, specialmente quelli delle ballate che hanno entrambe le altre due voci provviste di testo, fossero in molti casi aggiunte tardive; mentre hanno più probabilità di essere, almeno in qualche caso, originali i *contratenores* di ballate che non hanno testo al *tenor.*

Variazioni nel numero delle voci — per la presenza o assenza del *contratenor* — si verificano anche in ballate di altri compositori, per es. di

[2] *Musica Disciplina,* III (1949), p. 138.

[3] La stessa divergenza si verifica però talvolta anche tra *cantus* e *tenor.*

Landino, di Bartolino, di Zaccaria. Resterebbe da vedere se l' aggiunta del *contratenor* sia dovuta allo stesso compositore delle altre due voci o ad altro musicista. Il caso dei *contratenores* composti da Matteo da Perugia per ballate di altri autori in *Mod* (Modena, Bibl. Estense 568) e *Parma* (Archivio di Stato) dà credito alla seconda supposizione. In sè stesso il fenomeno, mentre accenna ad un carattere accessorio, complementare, della terza voce rispetto alla sostanza fondamentale della composizione, stabilita dal *cantus* e dal *tenor,* ha pure interesse perchè rientra nel quadro di una certa attività creativa "secondaria", che sembra essere stata una caratteristica del periodo finale dell' Ars nova italiana. Alla quale attività secondaria, appartengono, oltre che le aggiunte, o le sostituzioni, di *contratenores* per composizioni già esistenti, anche le elaborazioni strumentali di pezzi del repertorio vocale, recentemente poste in evidenza dagli studi sul codice di Faenza, e i più antichi casi di *Missa parodia* [4].

Nel breve volgere delle sue pagine il frammento *Lw* ci riserva ancora una sorpresa. Vi si possono riconoscere due mani di scrittori. Una di esse notò le composizioni nn. 1, 2, 4 e 5 con una scrittura già umanistica (per la parte letteraria), piena di forza e di slancio, al punto che si può facilmente riconoscerne il tratto vigoroso anche nelle pagine più sbiadite del frammento. La seconda è riconoscibile soltanto nella composizione n. 2, *Doglia continua,* e, pur appartenendo alla stessa scuola calligrafica della precedente, se ne distingue per minore decisione e regolarità e per il tratto di penna più sottile. Questo secondo scrittore si distingue inoltre dal primo perchè omette (forse più per abitudine che in previsione di un successivo intervento di un miniaturista) le iniziali al principio di ciascuna voce, che invece sono tracciate con semplicità ed eleganza in inchiostro nero sulle altre pagine. Entrambe le scritture non ci sono nuove: la prima appartiene al personalissimo scrittore che contribuì per una parte notevole alla redazione del codice *P* (particolarmente nei fascicoli 6° e 8°, contenenti la maggior parte delle opere di Paolo da Firenze), e aggiunse tre composizioni (nn. 74-76) sulle ultime pagine del frammento *LM* [5]; la seconda, per quanto meno caratteristica, è identificabile con l' opera di un altro scrittore

[4] Cfr. D. Plamenac, "Keyboard Music of the 14th Century" in *Congressbericht I.G.Mw., Utrecht 1952,* p. 310 sgg., e "New light on Codex Faenza 117" in *Journ. of the American Musicological Soc.,* IV (1951), pp. 179-201; inoltre N. Pirrotta, "Considerazioni sui primi esempi di Missa parodia" in *Atti del Congresso Internaz. di Mus. Sacra — Roma 1950,* Tornai 1952.

[5] Cfr. il mio "Paolo Tenorista, fiorentino extra moenia" in *Homenaje a Menendez Pidàl,* vol. III, Madrid 1953; inoltre *Musica Disciplina,* III (1949), pp. 122-25 e 133, e V (1951), pp. 140-42. Pagine di mano di questo scrittore sono riprodotte in facsimile in W. Apel, *The Notation of Polyphonic Music,* Cambridge, Mass. 1942, pp. 379, 394, 409 (composizioni di Paolo da *P*) e in *Musica Disciplina,* III, p. 138 (da *LM*).

che pure contribuì alla redazione di *P* [6] e che tra l' altro copiò in quel manoscritto la stessa composizione che figura di sua mano in *Lw*, la Ballata *Doglia continua* (*P* 50'). *Lw* dunque conferma la connessione, già accennata a proposito di *LM*, tra le opere di Paolo e l' attività di un gruppo di musicisti (forse esecutori e compositori più che copisti) che di tali opere ebbero, per circostanze a noi ignote, una specie di monopolio [7]. Ciò è anche una conferma del carattere, non diremo segreto, ma certamente *privato* dell' arte di Paolo; carattere privato che però non è proprio soltanto di questo compositore, ma anzi si ripete, ad eccezione di Landini, per tutti i musicisti che vissero e operarono in Toscana e nell' Italia centro-meridionale nella seconda metà del '300 e al principio del '400 [8].

[6] Nei fascicoli interpolati di *P* (6° e 8°) la sua mano è riconoscibile per es. in *Con lagreme* (f. 52'-53).

[7] Oltre le contribuzioni di questo gruppo di scrittori in *P*, *LM* e *Lw*, una sola composizione di Paolo si trova nel ms. Londra, British Mus., add. mss. 29987, e una seconda (dubbia) nel codice Parigi, Bibl. Nationale, n. acq. frç. 6771. Nel codice Squarcialupi le numerose pagine intestate a Paolo sono vuote.

[8] Anche per Andrea dei Servi, oltre le 29 composizioni del codice Squarcialupi, si ha un solo pezzo nel ms. londinese ed uno dubbio in *Mod*. Ma anche di Gherardello, di Lorenzo, di Donato, di Nicolò da Perugia ben poco resterebbe senza l' apporto dato dal monumentale e tardissimo codice Squarcialupi (cfr. *Musica Disciplina*, IX (1955), p. 71).

THE MUSICA RESERVATA OF ADRIANUS PETIT COCLICO AND ITS RELATIONSHIP TO JOSQUIN

BERNHARD MEIER

The problem of *musica reservata,* which has plagued musicology for some time, and which even Coclico's biographer, Van Crevel [1], left open for further discussion, has been renewed because of the discovery of further passages regarding it [2]. These passages, which are all the more important since they come from professional musicians, add certain not unimportant new features to the concept of the *musica reservata* as a "music of elevated expression, of vigorous presentation of its contents to the listener" [3]. An analysis of Coclico's collection of motets might aid in the clarification of the problem of the *musica reservata* [4]. The analysis should be guided by the principles of 16th century musical theory and should aim at the exhibition of the various characteristics of the *musica reservata.*

The following definitions of *musica reservata* have been given by other authorities:

1. Music composed of "singulorum affectuum vim exprimendo rem quasi actam ante oculos ponendo", as *e.g.* Lasso's Penitential Psalms [5]. Since, already in the time of Dufay it was usual to indicate the affections by means of the church mode chosen for a composition, or by the musical-rhetorical-figurated writing [6], *musica reservata* clearly concerns itself with a type of music in which the affections of the text are visible, "placed before the eyes", by the

[1] M. van Crevel, *Adrianus Petit Coclico,* The Hague 1940, p. 293, 326.

[2] Vicentino, *L'antica musica,* Rome 1555, p. 10 (cf. E. F. Lowinsky, *Secret Chromatic Art in the Netherlands Motet,* New York 1946, p. 88 ff., and A. Einstein, *The Italian Madrigal,* Princeton 1949, I, p. 228); Reimundo Ballestra in a Graz document of 1611 (cf. H. Federhofer, *Eine neue Quelle der Musica Reservata,* in *Acta Musicologica* XXIV, 1952, p. 32-45); Eucharius Hofmann, *Doctrina de Tonis,* Greifswald 1582, Chapter 2 (cf. B. Meier, *Eine weitere Quelle der Musica Reservata,* in *Die Musikforschung* VIII, 1955, p. 83-85); cf. also the documentation of Lasso's *Tityre tu patulae* as *musica reservata* by the vice-chancellor Dr. Seld in a Munich document of 1559 (cf. W. Boetticher, *Neue Lasso-Funde,* in *Die Musikforschung* VIII, 1955, p. 396).

[3] A. Sandberger, *Beiträge zur Geschichte der bayrischen Hofkapelle unter Orlando di Lasso,* Lipsia 1894-5, I, p. 103 (cf. Van Crevel, *loc. cit.* p. 301, 303).

[4] This undertaking (which would not be very promising without the assurance that the interested reader could always refer to the musical text) will be made easier by the contemplated publication of *Musica Reservata* by M. Ruhnke in the *Erbe deutscher Musik* series.

use of extraordinary means and in an especially penetrating manner.

2. Music, which again uses the *genus chromaticum,* as had been customary in antiquity, but which usage had since become lost: In other words a kind of music inspired by humanistic ideas [7].
3. Compositions paying homage to high dignitaries. In order to prove his ability to his Maecenas, the composer applied special techniques, such as canonic writing [8].

The characterisation of the *musica reservata* in Vicentino as "reserved" (riserbata) for usage other than the *musica diatonica,* which was used generally for "common ears" (volgari orecchie), is connected with this last designation, which bears more upon the social aspect of *musica reservata* than upon its musical construction; accordingly it is "used in private entertainments of lords and princes, for cultivated ears (purgate orecchie), in praise of prominent personages and heroes"; "vocal chamber music [9] ...., music for connoisseurs, able to appreciate a refinement, an audacity, an experiment", as Einstein indicates [10].

A precise definition of *musica reservata* probably never existed; therefore, we must not try to explain the matter in terms only of intensive representation of textual affections or use of chromaticism, canonic art etc. [11]. All of the aforementioned definitions must be kept in mind as possibly being valid, especially for the analysis of Coclico's motets.

[5] Samuel Quickelberg, cited by van Crevel, *op. cit.* p. 300.

[6] Cf. B. Meier, "Die Handschrift Porto 714 als Quelle zur Tonartenlehre des 15ten Jahrhunderts", in *Musica Disciplina* VII, 1953, p. 175-197; further F. Feldmann, "Untersuchungen zum Wort-Ton-Verhältnis in den Gloria-Credo-Sätzen von Dufay bis Josquin", in *Musica Disciplina* VIII, 1954, p. 141-171.

[7] Hofmann, *loc. cit.*; Vicentino, *loc. cit.*; in the latter "riserbata" appears as a perfect passive participle (cf. Einstein's translation). That the question is not unrelated to the presence of ancient music of the *genus chromaticum* and *enharmonicum,* becomes clear from the context: Vicentino mentions that he has taught the viel in his "prattica", which have functioned since 1550, especially in his present domicile of Ferrara, where he presented the "dolcezza di questa armonia" to numerous "signori e gentilhuomini"; "enchanted" (invaghiti) by this novel kind of music, they had adopted his doctrine, "perche comprendono ...." etc. (there follows the passage cited by Einstein).

[8] Conclusion reached by Federhofer, *loc. cit.*

[9] Cf. the passage in which the Bavarian chancellor Seld (1555) "den Sänger Egidius Fux nicht in der Kirche...., sondern bei sich zu Hause musica reservata singen lässt" (van Crevel, *op. cit.,* p. 294, 307).

[10] Cf. the similar characterisation by Ch. van den Borren in the *Revue belge de musicologie* II, 1948, p. 42.

[11] Such a generalisation as "Musica Reservata ist die Chormusik des 16ten und frühen 17ten Jahrhunderts, die den Gehalt des Textwortes seelisch erfasst und in typischen musikalischen Ausdrucksformen gestaltet" (i.e. *musica reservata* defined as the "Charakter eines ein ganzes Zeitalter beherrschenden Universalstils") was justly discarded by van Crevel (*op. cit.* p. 307) more than a decade ago.

I

In connection with the inquiry in *musica reservata,* there is also the problem of comparing Coclico with Josquin. Because of the dearth of biographical data, elucidation of this relationship can only be gained by the study of their musical works and by showing common characteristic techniques of composition. Accordingly, there are several motets of Josquin to be studied first of all; these motets are not designated as "musica reservata", but are nevertheless distinguished by the "raritas" and "ostentatio ingenii", which Glareanus stresses as a peculiarity of Josquin [12]. Since we are dealing with a kind of music for the connoisseur, as in the case of *musica reservata,* these motets are best suited for comparison with Coclico.

In the discussion of interchangeability of the modes Glareanus raises the question of the significance of the ancient expression: "A Dorio ad Phrygium", which phrase had been reintroduced by Erasmus and Gafurius [13]. Glareanus observes that Josquin had accomplished the combining of these two strongly antipathetic modes in his motet *De profundis* and in certain other compositions in a manner fully in accordance with artistic rules and "without offence to the ear" [14]. Even though Josquin could not have known Glareanus' interpretation of "a Dorio ad Phrygium": "de naturali in minus naturale, de bene composito ad absurdum, aut de placido ad insuavius" [15] or "quoties a proposito aliquo in longe diversum labimur" [16] (an interpretation differing from that of Erasmus), he must have known Erasmus's remark, based on Apuleius, that "the dorian music is quite different from the phrygian" [17]. This assertion apparently found its

[12] Glareanus, *Dodekachordon,* Basle 1547, III, 24 (p. 364); III, 26 (p. 441, 444, 456).

[13] Erasmi Roterodami .... *Adagiorum Chiliades tres, ac Centuriae fere totidem,* Basle 1513, p. 156; Gafurius, *De harmonia musicorum instrumentorum,* Milan 1518, IV, 2. (On the manuscript *De harmonia instrumentorum libri XIII,* which Gafurius completed on March 27, 1500, cf. R. Eitner, *Quellenlexikon,* IV, p. 122). The question of interdependence of the two authors still remains open. In ancient and middle Latin literature there is no such expression as "a Dorio ad Phrygium"; Gafurius and Erasmus, accordingly, have drawn on a Greek source (as is also suggested by the use of the Greek citation at the beginning of the explanation in the *Adagia*). We could name such a source as that of the patriarch Synesios of Cyrene *(Orationes et homiliarum fragmenta,* ed. by J. G. Krabinger, Landshut 1850, p. 187) or of the byzantine lexicographer Suidas (ed. Bernhardy I, 1, 1450). Since in the case of Synesios, the expression had already become proverbial, it may have been much older. (According to a kind communication from G. Wille, Tübingen; cf. also his excellent dissertation: *Die Musik im Leben der Römer,* Tübingen 1951).

[14] *Dodekachordon,* II, 11 (p. 93).

[15] *ibidem,* p. 90.

[16] *ibidem,* p. 92.

[17] Erasmus, *loc. cit.*

aurally impressive corroboration in the great differences of melodies of the first and third church modes, which at that time were considered identical with the ancient dorian and phrygian modes. The difficulty of the transition from one mode to the other may have provoked Josquin's "lasciviens ingenium". By the use of both of these almost proverbially mutually exclusive scales in one and the same composition, Josquin seemed to have exceeded even the ancient flutist Antigenidas, who, as mentioned by Apuleius, was experienced in the use of all the modes.

"A Dorio ad Phrygium" ("ex Dorio in Phrygium") consequently means the same thing to Josquin and his successors as the "commixtio" [18] of the first and third church-modes.

The question of the special characteristics in the melodies of early Netherlandish vocal music in their use of the eight church-modes has been discussed elsewhere [19]. The characteristics of melodies, to which allusion is made in numerous musical treatises of the 16th century by the doctrine of the "melodia" ("repercussio") [20] of the church-modes, are significantly expressed by Glareanus as "phrasis" (style, diction) [21]. At the same time

[18] For a definition of this expression cf. Tinctoris, *Liber de Natura et Proprietate Tonorum* (*CS* IV, p. 1-41), Chapter XIII; *ibidem* Chapter XXV for the distinction drawn concerning the "mixtio tonorum" (i.e. the combining of both the authentic and plagal modes, having the same final tone).

[19] B. Meier, *Die Handschrift Porto 714* etc.; also, "Zyklische Gesamtstruktur und Tonalität in den Messen Jacob Obrechts", in *AfMW* X, 1953, p. 289-310.

[20] Cf. footnote 19; further evidence may be found in: Cochlaeus, *Tetrachordum musices,* Nuremberg 1511, treatise III, Chapter IV ("Quid est melodia toni? Est solita notarum deductio secundum certa intervalla, uni tonorum magis quam alteri familiaris"); we find the same ideas expressed, often taken over almost verbatim, in Luscinius, *Musicae institutiones,* Strasbourg 1515, De tonis; Ornitoparchus, *Musice active micrologus,* Lipsia 1517, I, 4; Lanfranco, *Scintille di musica,* Brescia 1533, p. 105; Georg Rhau, *Enchiridion musicae mensuralis,* Wittenberg 1538, Chapter VIII; Coclico, *Compendium musices,* Nuremberg 1552, Chapter VIII; Gallus Dressler, *Practica modorum explicatio,* Jena 1561, Chapters VI and VII; Eucharius Hofmann, *loc. cit.* Chapter VI.

[21] A. Forcellini, *Lexicon totius latinitatis .... emendatum et auctum, Patavii* 1940, tomus III., p. 705: "phrasis" = "frase, locuzione, stile", "dictio, stilus, elocutio" (the last-named term is also found in Quintilian 8, 1, 1). As a philological term Glareanus uses the word "phrasis" in "Isagoge in musicen" (Basle 1516, Chapter VIII: "In Poetis quoque ...., cum intrinsecus contempleris phrasim et sententiam") also in the foreword to his edition of Horace (Q. *Horatii Flacci poemata omnia, studio ac diligentia Henrici Glareani recognita ....*, Fribourg in Breisgau 1540: Horace appears to be rather obscure to many people, "sed iis potissimim qui sensum non perpendunt, nec perspectam habent huius vatis dicendi virtutem et phrasim"). "Phrasis" could have been familiar enough as a technical term to humanistically trained readers not to require a special definition as applied to the theory of the modes in the *Dodekachordon.* That the "phrasis" of a church-mode was not identical

the determining principle of the church-modes appears to be their formation from different species of fourths and fifths, especially in the case of complicated pieces, which treat their "phrasis" quite freely [22]:

1st & 2nd 3rd & 4th 5th & 6th 7th & 8th	Diapente	re-la (*d-a*) mi-mi (*e-b*) fa-fa (*f-c'*) [23] ut-sol (*g-d'*)	Diatessaron "supra" or "infra"	re-sol (*a-d'* or *A-d*) mi-la (*b-e'* or *B-e*) ut-fa (*c'-f'* or *c-f*) re-sol (*d'-g'* or *d-g*)

Like the "phrasis", this purely melodic principle determines the course of the tenor. Tinctoris, Pietro Aaron, Vanneo, Coclico, Zarlino and Tigrini [24], all name the tenor as the voice in which the mode is preferably incorporated. The superius joins the tenor, one octave higher in range, in the same species, and consequently in the same mode. The mode common to both voices is decisive in the establishment of the *tonus* of the entire composition, and the superius being "il più alto et penetrativo delle voci" [25], especially impresses the mode on the listener. The distinctions, moreover, form an important characteristic of the modes. These distinctions, serving as "clausulae formales", are included in all voices in stereotyped melodies and in a definite succession of sounds, which is presented factually at first, but which is then sensed more and more as a separate entity. The *clausulae* continue to be arranged according to the typical melodic patterns of the tenor and the superius; they are applied especially at the beginning of a composition, so that they may strengthen the "phrasis" by means of their successive accumulation in accordance with the repercussion interval of the respective mode [26].

with the range of that mode, corresponding more or less to a specific octave-species, can be concluded from such passages as II, 22 (p. 120 and 122) and II, 24 (p. 126): Melodies of different modes can move within the same range, but are nevertheless distinguished by their finalis and "phrasis" (i.e. by means of the characteristics of the melody as they adapt themselves to the authentic or plagal church-mode that belongs to the finalis in question).

[22] Glareanus in discussing Josquin's *De profundis,* says: "Quanquam phrasim mira, ac de industria quaesita raritate vehementer confudit...." *(Dodekachordon* III, 23, p. 364).

[23] with b-durum; actually almost always with b-molle, i.e. ut-sol.

[24] Tinctoris, *op. cit.,* Chapter XXIV (*CS* IV, 29b); Pietro Aaron, *Trattato della natura et cognitione di tutti gli tuoni di canto figurato,* Venice 1525, Chapter II; Vanneo, *Recanetum,* Rome 1533, II, 35 and 38; Coclico, *op. cit.,* Chapter VIII; Zarlino, *Istitutioni harmoniche,* Venice 1558, IV, 18 and 31; Tigrini, *Il Compendio della musica,* Venice 1588, II, 20.

[25] Tigrini, *op. cit.* II, 20; cf. the characterisation in Teofilo Folengo (cf. J. Handschin, *Musikgeschichte im Überblick,* Lucerne 1948, p. 232).

[26] E.g. in the following motets of Josquin: *Magnus es tu, Domine* (mode 4): initialis e, clausula e, clausula a = "Quart (fourth) mi-la"; *Domine, ne in furore tuo* (mode 3): initialis e, clausula c' = "Ter (third) mi-fa (per sextam)"; *De profundis* II (mode 8): initialis g', clausula g', clausula c" = "Oct (eighth) ut-fa".

In order that compositions done "ex Dorio in Phrygium" may be better understood the regular *clausulae* of both modes are listed, in each case in the tenor range:

1st Mode: d, d', a, f (g) [27]
3rd Mode: e. e', a, c' g

The phrygian can be considered the main mode of Josquin's *De profundis* (Psalm 129) [28]; its *initialis* and *finalis* are both on *e,* a tone scarcely ever used for the *clavis initialis* of Gregorian melodies in the first mode. In consideration, however, of the text of the first verse, the plagal modes (hypodorian = second, and hypophrygian = fourth mode) are first introduced to take the place of both the phrygian and dorian modes [27a]; the melodic content of the tenor, which forms the upper voice of a duet in measures 25-32, shows in the clearest possible manner the transition to the authentic (third) mode, aided by the "phrasis". The entrance of the *commixtiones* occurs independently of the affection of the individual words of text, yet in close connection with the grammatical structure of the psalm verses (*parallelismus membrorum*). The *commixtio* is accomplished by intermixing the "phrasis" or by changing the species from the first to the third mode within the imitation group itself. The intermixing of the "phrasis" is made possible by the exceptional position which the tone *a* occupies; it is related both to the *finalis d* as well as to the *finalis e* and is either the *repercussa* of the first mode or the *differentia* of the third. Should this tone occur within a melodic phrase, which is dominated by the "phrasis" of the third mode, then it is possible to reinterpret it in the sense of the first mode; i.e. Josquin permits the cadence to end on *d,* instead of having it descend *a-e,* as could have been expected (superius m. 41-55; tenor m. 98-110). The transition in measures 122-127 of the tenor takes place in just the opposite way; after the beginning, which is found both in the first psalm-tone and in some melodies of the Proper in the first mode [29], the *repercussa* is reinterpreted in the sense of the third mode, (i.e. in the

[27] Mentioned as a regular *clausula* of the first mode by P. Aaron, *Trattato della natura* ...., Chapter IX; within the group of motets composed by Josquin as "ex Dorio in Phrygium", but belonging only to the third mode or rather forming the transition thereto.

[27a] This may be the reason why Zarlino (*Istitutioni harmoniche,* IV, 21) ascribes the motet to the 4th mode, the distinction of which offered sometimes many difficulties to 16th century musicians.

[28] Glareanus, *Dodekachordon* III, 24 (p. 372-375; transcription in Bohn's translation of the *Dodekachordon* p. 332-337); recently also in: *Werken van Josquin des Prés,* ed. A. Smijers, Amsterdam-Lipsia, Motetten Bundel XI, No. 47, p. 20-25.

[29] Introit *Miserer omnium, Domine* (Feria quarta Cinerum), Introit *Ego autem cum iustitia apparebo* (Feria sexta post Dominicam secundam Quadragesimae), Communion *Posuerunt mortalia* (In vigilia SS. Simonis et Judae Apostolorum, Oct. 27).

sense of his initial formula *e-g-a-c'* [30], which was typical both in Gregorian chant as well as in the figurated music of the sixteenth century). We find a similar procedure in the concluding melodic phrase of the tenor, as it imitates the *d* of the bass in the upper 5th (measures 154 ff.).

An example of the other method of procedure with the *commixtio,* (important for the following analyses), is found as a transition from the third to the first mode in measures 31-40. The melodic material, which begins in the superius and is then taken over by the alto, is expressed neither in the course of its development nor in the interval relationship of its entries in a manner characteristic of either the first or the third mode (*d'-g'* answered by *g-c'*); this is changed when the bass and tenor take over the imitation; it proceeds with *A-d* or *a-d'* at a distance, which is irregular when compared with the superius-alto group, as "Diatessaron primi toni" but in a "tonally" clear manner. Immediately after this, the superius melody, moving *d'-a'-b'-flat-a',* takes on the characteristic features of the first mode; the formation of the *clausula g* leads back, however, into the third mode, which can be recognised in the superius melody, which revolves around *b'-e'-c''*. The *commixtio* of measures 62-68, which leads from the first to the third mode, likewise proceeds within the presentation of an imitative section, which involves all voices divided into pairs. In the case of melodic writing which has neither a characteristic "phrasis" nor species in the individual voice, the mode is determined by the 5th, which originates from the intervals of the tones of entry of the superius and alto on the one hand, and the tenor and bass on the other; in the first case this corresponds to the "species Diapente" of the first mode (re-la: alto from *d',* superius from *a'*), in the second case to the "species Diapente" of the third mode (mi-mi: bass from *e,* tenor from *b*). Upon reaching the third mode, the repetition of both groups (m. 67-71), which follows immediately and repeats the same notes almost exactly, is altered for the imitation of the superius and alto, suppressing the fifth *d'-a'* (entries on *a'* and *a*), whereas the imitation from *e* and *b,* which is preserved in the lower voices, conclusively confirms the entrance of the third mode even before the formation of the *clausula.*

The beginning and end of the first part deserve special mention. The note of entry *e* of the superius and its answer *a* in the alto belong *per se*

[30] Similarly at the beginning of the motet by Jacobus Clemens non Papa *Quare de vulva eduxisti me,* which Gallus Dressler, *loc. cit.,* printed as an example of the third mode; likewise in the third response *Exaudi, Deus noster* of the council-prayers of Jacobus de Kerle (ed. O. Ursprung *DTB* 26), which were composed in 1561-62 (i.e. one and a half decades after the edition of Glareanus's *Dodekachordon*) as a cycle using the *eight* modes (the second and fourth modes are used twice in Nos. 2 and 6 or 4 and 8).

to the third mode (cf. m. 25 in the bass and tenor). The further progress of the melody with the two 5ths la-re (*e'-a* = "Diapente estraordinario" [31], answered by *a-d* = "Diapente ordinario" [31]) leads immediately, however, to the second mode; this mode is confirmed prior to measure 17 by the "phrasis" of the superius and tenor in connection with the clausulae on *d'* in the superius and *A* in the tenor, which occur in this section. Immediately following the latter of these *clausulae,* the transition to the fourth mode is completed and may be recognised from the tenor melody, which is based on the repercussion interval mi-la (*e-a*). In the concluding section of the first part (m. 81-96), after the previous *clausula* on *e,* which ends three times in close succession, the melody of the superius can be recognised as the third mode as far as measure 88; its beginning *g'-a'-c''* resembles psalmody somewhat, as well as many melodies of the Proper in the third mode [32]. The unusual introduction of a *clausula* on the lower 3rd of the *finalis* is motivated by the further course of the melody; the superius, imitating the skip of a fourth in the bass *G-c* with its *c'-f',* moves upwards stepwise to *a'* and nears the second most frequent (after *d-a-b-flat-a*) initial formula of Gregorian melodies of the first mode [33]; this mode is then confirmed by the following descending passage, which traverses the fifth *a'-d',* and also by the fourth *d-A* of the cadence in the bass. "Ex Dorio in Phrygium venire" is concerned not only generally with the constant interchange of the first and third modes within the motet, but also with the contrasting of the final cadences of the *prima* (dorian) and *secunda pars* (phrygian). In order that no discrepancy might be permitted to arise in violation of the rules, Josquin avoids a *clausula* on the *finalis* for his "dorian" cadence and utilises in its place a cadence on *a,* which is usual in multi-sectional compositions of the first mode at the end of the *prima pars;* it was this tone *a,* that was regularly used in a similar position in compositions of the third mode, often even at the end (as cadence "quanto alla differenza") [34].

[31] Aiguino, *Il Tesoro illuminato di tutti i tuoni di canto figurato,* Venice 1581, I, 37.

[32] E.g. the Offertory *Deus tu convertens vivificabis nos* (Dominica secunda Adventus), the Gradual *Speciosus forma* (Dominica infra Octavam Nativitatis Domini), the Introit *In Deo laudabo verbum* (Feria secunda post Dominicam tertiam Quadragesimae) among others.

[33] Cf. numerous antiphones of the first mode, e.g. *Pueri Hebraeorum* (Dominica in Palmis); among the compositions of the proper the Introit *Gaudete in Domino semper* (Dominica tertia Adventus), the *Alleluia* Vs *Ego sum pastor bonus* (Dominica secunda post Pascha) among others.

[34] For the question of the cadences on *a* "quanto alla differenza" or "confinalità" of the first, third and fifth modes, cf. Pietro Aaron, *op. cit.,* Chapters I, III, V and VI (cited by B. Meier in *AfMW* X, p. 306, note 1).

Josquin's motet *Memor esto verbi tui servo tuo* (Psalm 118, 49-64) [35] presents important differences from *De profundis,* despite the fact that the same musical problems are involved. The very combining of the voices, which in *De profundis* had been shifted downward *en bloc,* but which had otherwise exhibited no peculiarities in the relative position of the voices, is strangely modified in this case:

Superius	Soprano clef	*c'-f''* [35a]
Alto	Mezzo-soprano clef	*a-c''*
Tenor	Tenor clef	*c-g'*
Bass	Baritone clef	*A-d'*

The structure of the composition corresponds to this arrangement, with the continual interchange of higher and lower pitched duets, which seldom unite to form full harmonies. This kind of structure has its consequences in the recognition of the modes; in this composition the modes are scarcely ever expressed by the "phrasis", but, apart from the *clausulae,* are shown most clearly by the species, which is presented in the melody and in the distance in intervals of the imitative entries. The alto and the bass relatively seldom use the fourth-species (*a-d'* or *A-d,* below the *finalis*), the bass for the first time in measure 68, the alto not before measure 128; consequently, these two voices move all the more frequently within the fifth *d-a* (*d'-a'*); the tenor, or as the case may be the superius, imitates this interval within the fourth above (*a-d'* or *a'-d''*), which is sometimes also connected with the "licentia ascensus" of the first mode, which can reach as far as a tenth above the *finalis.* The mode is represented here in its basic species by both voices together (thus in measures 39-54, 82-85, 192-202 [36], 229-241 and 296-300).

The arrangement of the final cadences of the first and second parts is exactly the opposite of *De profundis;* the "main mode" of the motet is the dorian, as is proven by the beginning and by the frequency of its use in the course of the composition [37]. In its relationship to the end of the first part, the "dorian" cadence of the second part is not on the *finalis,* but "quanto alla differenza" or "confinalità" on *a*; the fact that it belongs to the first mode appears to be clearly established by the *d clausula,* which immediately precedes it.

The first *commixtio* of the third mode (comprising m. 70-79) enters immediately after the formation of a *caesura* on *a*; nevertheless, it does not lead to the formation of a *clausula,* but is expressed only by the imitative

[35] *Werken van Josquin des Prés,* Motetten Bundel VIII, No. 31, p. 3-11.

[35a] A descent to *a* is introduced only in measures 187 f. to the text *"miserere mei secundum eloquium tuum".*

[36] The fourth *d-g* is answered by *a-d'*; the first interval was later called the "Diatessaron estraordinario" of the first mode by Aiguino (*op. cit.,* I, 37).

[37] Glareanus also attests to it in the *Dodekachordon* II, 36 (p. 163).

entry of the tones *e* and *b*, which are sounded simultaneously for the length of a dotted semibreve; these two tones are both recognisable as *mi,* because of their position in connection with the development of the melody at this point; thus together they form the fifth-species of the third mode (m. 76 f.). The return to the first mode is brought about by an imitative group, which is formed from the fifth *e'-a* ("Diapente estraordinario" of the first mode) [38]; this species includes the fourth *e'-b* and could therefore easily follow its answer by the fifth *a-d* ("Diapente ordinario" of the first mode) [39].

The fifth *a-e'* of measures 175-180 appears in the same position, interposing between the first and third modes; it appears in the tenor as the answer of the fifth-species *d-a,* which had already been stated in the superius, alto and bass, and consequently it again forms the fifth *d-a* in the relationship of its entry tone to that of the other voices. The composition proceeds in the first mode up to this point; this mode is then abandoned when the fourth *a-e* (la-mi, "Diatessaron estraordinario" of the third mode) [39] is introduced in the alto and bass; this interval is then imitated by the tenor a fifth higher with the "Diatessaron ordinario" of the third mode *e'-b*. The change of mode is thus presented to the informed listener quite some time before the *clausula,* and independently of it.

The *commixtio* of measures 259-265 proceeds in a similar manner; the fourth *d'-a* of the alto is answered by *a'-e'* of the superius (the interval between the entries remains *d'* and *a'*, but in the development of the melody sol-re is answered by la-mi); *a-e* is then taken up by the bass and is now clearly understood as the "Diatessaron estraordinario" of the third mode; it is answered by its "Diatessaron ordinario" *e'-b* in the tenor [40].

[38] Aiguino, *op. cit.,* I, 37.

[39] *Ibidem.*

[40] This type of imitation had already appeared in measures 247-251 in the section, which had begun in measure 229, and which had been characterised by the avoidance of *clausulae,* i.e. the modes were determined solely by the fifth- and fourth-

The *commixtio* in measures 150-155 also depends on this kind of imitation, whereas in measures 117 f. it concerns itself with a change (in the sense of the "phrasis" of the third mode) of the melodic writing, which had continued within the species of the first mode ("licentia" and diatessaron in the tenor, diapente and diatessaron "infra" in the bass).

The well-known motet *Miserere mei Deus* (Psalm 50) is also composed in the third mode with *commixtiones* of the first mode [41]. Since the technique according to which this *commixtio* was conceived has been described in previous explanations, only short reference will be made to the setting of the 11th verse (m. 186-198). Corresponding to the "parallelismus membrorum", the sections, measures 186-192 and 193-198, are clearly distinguished as belonging to the third and first modes respectively. The third mode is made evident by the "phrasis", which is presented in the superius melody; moreover, the consonance sequence 6th-8va, which is so characteristic for the penultima-ultima of the *clausula,* is presented three times in quick succession over the bass progression *f-e,* even though the suspension of the seventh is missing in both the tenor primus or alto. From measure 193 on the interval-species determine the development of the melodic writing: *A-d* in the bass, imitated by *d'-g'* in the superius and *d-a* in the tenor primus (i.e. "Diatessaron ordinario", "Diatessaron estraordinario" and "Diapente ordinario" of the first mode). The link connecting both of these sections is the consonance formed in measure 192 over the *a* of the entry of the tenor primus, or over the *A,* of the entry of the bass. If the sonority had already been introduced in an exceptional manner to establish this mode by means of the manifold use of the succession of consonances, which were characteristic of the *e clausula,* then the *commixtio* of the first mode could be perceived by the modern listener primarily by the different kind of chord progressions (*a* no longer related to *e,* but rather close to *d*). These chordal progressions, however, are not composed as absolute triad functions, which would have existed before the melodic writing, but arise rather from the melodic material itself, and this material belongs either to the first or third mode according to the different kinds of interval species.

The question must still be resolved whether or not special significance, reaching beyond the artistic domain, can be attached to such a technique as "a Dorio ad Phrygium" in regard to the relationship of text and music.

species; nevertheless, since there was no consequent development, this resulted in no *commixtio* of the third mode.

[41] *Werken van Josquin des Prés,* Motetten Bundel VIII, No. 37, p. 58-76; for their isorhythmic structure cf. R. Dammann, "Spätformen der isorhythmischen Motette im 16en Jahrhundert, in *AfMW* X, 1953, p. 26 f.; confirmed as the third mode by P. Aaron, *Trattato della natura* . . . . Chapter 5.

In *Memor esto verbi tui* the "ostentatio ingenii" dominates without a doubt [42]; this motet, as a dedicatory composition, is related to the homage compositions, which were later included under the designation "musica reservata", and which owe their existence to the desire of receiving a financial return for the exhibition of one's own artistic skill. Apart from mentioning how the beginning of the text was portrayed: "with what expression and with what dignity", Glareanus's discussion of *De profundis* emphasises the choice curiosity of the composition (not without mildly censuring it for this reason). The affective significance of the technique "a Dorio ad Phrygium" is clarified, however, by its application in Josquin's *Dulces exuviae* [43]. Since it is a question of the desperate complaint of the Carthagian queen Dido, Josquin combines the use of each of these modes (which had been proverbially characterised as opposites in ancient times) so that he might portray this exceptional plight of the soul in a manner previously unknown and which was extremely contrary to the rules of composition with its continual changing of the modes whenever necessary and possible [44].

As far as the affection of *De profundis* and *Miserere mei Deus* is concerned, it must first of all be definitely established that the third mode, which is basic to these compositions, was not considered to be "sad" by the mediaeval theorists as well as by a large number of theorists of the 16th century, but rather as "iratus, acer, severus, vehemens, clamosus etc." [45]. Accordingly, this mode served beyond Josquin's time, at least in motets, for the composition of texts, which, although not exactly joyful, were clearly distinguished from mere complaints by their use of a series of imperative verbal forms [46]. Of the 19 verses, set to music, of the psalm

[42] Cf. footnote 12.

[43] Cf. H. Osthoff, "Vergils Aeneis in der Musik von Josquin des Prez bis Orlando di Lasso", in *AfMW* XI, 1954, p. 88 f.

[44] Clemens non Papa also permits a *commixtio* of the first mode to enter on the word *Desperabo?* (m. 114-124) in his motet *Tristitia obsedit me,* which according to Gallus Dressler (*op. cit.,* Chapter 8) was in the fourth mode. Clemens non Papa also uses the technique "ex Dorio in Phrygium" for the composition of the text: *Vox in Rama audita est, ploratus et ululatus: Rachel plorans filios suos, et noluit consolari, quia non sunt* (Matthew 2 : 18).

[45] Cf. H. Abert, *Die Musikanschauung des Mittelalters und ihre Grundlagen,* Halle 1905, p. 234-244; cf. moreover Jacob Twinger (Königshofen), *Tonarius,* ed. F. X. Mathias, Graz 1904, p. 94; Nicola Burzio, *Opusculum musices,* Bologna 1487, II, 5; Gafurius, *Practica musicae,* Milan 1496, III, 15; Pietro Aaron, *Trattato della natura . . . .*, Chapter 25; Vanneo, *op. cit.,* III, 39; Gallus Dressler, *op. cit.,* Chapter 13; not quite so clear in Glareanus (*Dodekachordon* II, 11 and 23, p. 91, 123) and Zarlino IV, 22.

[46] In this connection reference is made to the following compositions readily available in modern editions: Obrecht, *Parce Domine* (*Werken van Jacob Obrecht,*

Miserere, no less than eight are in the imperative mode; this figure is substantially increased by the future tenses used as imperatives in verses 9 and 17 (*asperges, lavabis, aperies*), by the ostinato-like *miserere,* and also by the freely added *audi* at the beginning of the secunda pars (undoubtedly added so that each of the sections might begin with an imperative). Undoubtedly the first verse, *De profundis clamavi . . . . Domine exaudi* inspired the setting of the psalm *De profundis.* The *commixtiones* of the first mode modify the basic affection, represented by the phrygian mode, toward sadness as well as agitation in both motets.

Josquin's dexterity was by no means exhausted by the conquest of the "a Dorio ad Phrygium"; musico-rhetorical figurated writing was added in connection with important passages of text. The jump downwards of a fifth and the choice of plagal modes are clear for the representation of *De profundis;* the continuation of *clamavi* with rising minor sixths (later in general use as a figure of "exclamatio") and the halftone [47] should also be considered in its relationship to the setting of the phrase *De profundis clamavi.* On the other hand the last verse of the psalm text *Et Deus redimet Israel ex omnibus inquitatibus eius* (m. 122-133) is set off as a "res laeta": the tenor (in this case the upper voice of a duet) goes from the first mode, represented by the beginning *f-g-a,* by means of the *clausula* on *c',* which follows the repercussion of *a,* over to the third mode; the tenor, as also the superius which enters at this point, exhibits in the succeeding passage, (in connection with the repeated distinction on *c'* [*c''*]), a type of melody apparently formed from the interval species *c'-g* and *g-c,* or *g'-c'* and *g'-c'',* i.e. from the fifth ut-sol and the fourth above ut-fa, so that we must assume

ed. J. Wolf, Motet No. 10); Anonymous, *A furore tuo, Domine, serva animas nostras* (Glareanus, *Dodekachordon* III, 25, translated by Bohn p. 389 f.); Gaspar van Weerbeke, *Virgo Maria* (ending in *Intercede pro nobis ad Dominum Jesum Christum;* Ambros V, p. 183-185); Josquin, *Ave Christe immolate* (*Das Chorwerk,* ed. F. Blume, volume 18, No. 2); Josquin, *Domine, ne in furore tuo arguas me* (*Werken van Josquin des Prés,* Motet Bundel VIII, No. 39, p. 81-87); Willaert, *Domine Jesu Christe, memento* (ed. H. Zenck, *CMM* 3, Vol. II, p. 49-53); the third response of the council-prayers of Jacobus de Kerle can be mentioned again. For compositions written in the third mode, we find that the interrogative mode is quite typical in addition to the imperative (as another kind of invocation); cf. for example, Mouton, *Miseremini mei* (*Dodekachordon* III, 20, translated by Bohn p. 281-284); Senfl, *Usquequo, Domine, oblivisceris me in finem?* (ed. W. Gerstenberg, in *Das Erbe deutscher Musik, RDM* 13, p. 73-80); Clemens non Papa, *Quare de vulva exudisti me?* (cf. *supra* footnote 30).

[47] Evidence from the 13th century for the "plorant semiton" is presented by J. Handschin, *Der Toncharakter,* Zürich 1948, p. 14; the semitone steps *e-f-e* and *a-b-flat-a* are not unintentionally applied on *gementem* and *dolentem* in the melody of the *Stabat mater* (4th mode), which Ambros V, p. 78 presents. For its use in the secular chanson during the time of Dufay, cf. B. Meier, *Die Handschrift Porto* etc.

that there is a *commixtio* of the fifth transposed mode on *c* (*c'*), which was introduced with the aid of the regular distinction of the third mode.

Memor esto verbi tui is provided with a series of "redictae" (i.e. repetitions of one and the same short melodic formula) at both the beginning and end; the "redictae" at the end are intensified, furthermore, by a shortening of the mensuration and by rapid changes in the voice groupings. Although Tinctoris mentions and permits [48] the "redictae" only as the imitation of the "sonus campanarum aut tubarum", they serve here apparently, as Ambros had already recognised [49], for the portrayal of penetrating and importunate entreaty, which is emphasized by the reintroduction of the first verse of the psalm, which is also the ultimate object of the composition [50]. The beginning with its duet in the lowest voices may have been determined by the words *servo tuo* and *in humilitate mea. Miserere mei* is, of course, emphasised in verse 58 (m. 185-187, nota-contra-notam technique with a preceding rest in all voices, third mode); above all, however, the many passages of text, which have to do with the observance of the law and the commandments, are depicted musically. The following passages are either composed in or represent a return to the first mode: *a lege autem tua non declinavi* (m. 54-68), *et custodivi legem tuam* (m. 136-144), *Portio mea, Domine: dixi custodire legem tuam* (m. 166-174), *ut custodiam mandata tua* (m. 218-228) and *et custodientium mandata tua* (m. 271-280). The first mode, however, constitutes the basis of the motet, as presented above, and gives it its "mandate", which is only temporarily supplanted by the *commixtiones. Non declinavi* (m. 58-68) is emphasized, moreover, by four-fold repetition that is connected with the formation of the *clausula,* which ends mostly on *f* and *d,* tones belonging only to the *distinctiones* of the first mode. In a similar manner *mandata tua* in measures 221 ff. appears to be emphasised by an ostinato-like repetition of a melodic formula derived from the fifth-species *a-d,* and in measures 272-280 by the two-fold execution with *nota-contra-notam* technique, at

[48] Tinctoris, *De arte contrapuncti* III, 6 (*CS* IV, 151a).

[49] A. W. Ambros, *Geschichte der Musik,* Breslau 1868, III, p. 201.

[50] Cf. the manner in which Senfl composes the verse *Sustinuit anima mea in verbo eius: speravit anima mea in Domino* in his *De profundis* (*RDM* 13, p. 86-90). The redictae-like melodic writing at the beginning of Josquin's setting of the 37th psalm *Domine, ne in furore tuo* and *Neque in ira tua* is to be interpreted on the other hand as "imitatio tubarum". The fact that in the case of such melodic writing in triads there really is a combining of "tuba" and "furor, ira", brought out by their character as instruments of war, is made clear by the almost note-for-note agreement with the melodic writing, which was sung to *effunde iram* (Council-prayers of Jacobus de Kerle, 10th response, first verse, measures 19-21) and to *o suon di trombe* in a madrigal by Alessandro Striggio (cited by Einstein, *op. cit.,* I, p. 233). For further information about the "imitatio tubarum" cf. Feldmann, *op. cit.,* p. 153 f.

times with the *d clausula*. Just as in the representation of *peccatum, fallir* etc. [51] by "cadenze fuori di tuono" [52], there is a kind of figurated writing which does not appeal to optical or aural perception but rather to the intellect. That which corresponds to the rules of composition (especially as concerns the modes) is observing its "mandata"; violations of these rules constitute "peccata".

The figurated musical writing is particularly manifest in *Miserere mei Deus*. The catabasis is applied quite often; it appears on *Miserere mei Deus* m. 59-62 (tenor primus and bass), m. 304-308 (alto, tenor primus, bass), m. 333-337 (superius and bass), m. 367-371 (alto, tenor primus, bass), m. 388-392 (alto, tenor primus, bass) and in two-fold repetition at the end (m. 416 ff., superius and bass); the last note of the superius is lower in pitch than that of the tenor primus: The "humiliatio" of atonement can not be portrayed more clearly [53]. The use of this figurated writing was no sudden caprice of Josquin's, but had already been applied to the composition of texts by Dufay and Obrecht [54]. The catabasis or lower range is

[51] In this regard cf. Josquin, *Missa Pange lingua* (third mode), Gloria, measures 45-51: *clausula* on *d* to the text *peccata mundi*; Clemens non Papa, *Tristitia obsedit me* (fourth mode) measures 82 f.: *clausula* on *f* to the text *peccatorum*; Willaert, *Peccavi supra numerum* (Adriani Willaert, *Opera omnia,* ed. H. Zenck, *CMM* 3, Vol. III, p. 61-65), m. 71f. and 124 f.: *clausula* on *g* (i.e. on the *subtonus* of the *finalis* of the fourth transposed mode on *a*) to the phrase *et malum coram te feci*; Jacobus de Kerle, *Prayers,* 6th response, measures 23-25: *clausula* on *f* in the second mode *transpositus per b molle* (*g*) to the text *recessimus ac declinavimus a mandatis tuis*; Philipp de Monte, madrigal *Io che lieto solea viver nel fango* (Philippi de Monte, *Madrigalium spiritualium Liber primus,* ed. G. van Doorslaer, No. XX/XXI), Prima Parte, measures 10 and 11 *clausulae* on *a*-mi, or on *e* in the eighth mode on *longo fallir.*

[52] Tigrini, *op. cit.,* II, 15.

[53] The setting of the words *ne auferas a me* of measures 82-84 (end of the prima pars) in Crecquillon's motet, *Cor mundum crea in me, Deus* (Psalm 50, 12-13, 11) apparently follows Josquin's model; cf. also Jacobus de Kerle, *Prayers,* 5th response, versus secundus, measures 35-40: the first and second superii cross on the words *cum omni humilitate, mansuetudine.*

[54] Dufay's funeral motet, *Ave regina coelorum* (ed. H. Besseler, *Capella* I, Cassel 1950, p. 10-17), superius, measures 90-96: catabasis *supplicanti Dufay*; Obrecht's motet *Inter praeclarissimas virtutes tuas* (manuscript Segovia Cathedral, ff. 78v-81r, text in A. Smijers, *Tijdschrift* XVI, 1941, p. 129 ff.) tertia pars, measures 19-25: duet of the lowest voices *humillimum servorum tuorum;* cf. *Busnois, C'est vous en qui j'ay esperance* (Droz-Thibaut, *Trois Chansonniers du XVe siècle,* Paris 1927, p. 78-81, also cf. the complete edition of Busnois being prepared by C. Brooks for *CMM*), measures 1 f., 12-15: *c'est vous a qui ie suis* expressed by catabasis; likewise Willaert, *Domine Jesu Christe, memento* (*CMM* 3, Vol. II, p. 49-53), measures 23-37: *Respice in me* with a general descent through a 6th in all voices; when the text is repeated in the superius (m. 29-31) we also find catabasis and the formation of an irregular *clausula* (as a "cadenza fuggita") on *d'* (*subtonus* of the *finalis e'*).

used, whereby *ego* or one of its declinatory forms appears. As later demonstrated by Athanasius Kircher [55], the catabasis is already applied in these cases as an expression of the "affectus servitutis, humilitatis, depressionis"; this is the musical counterpart to the "formula of servility" of mediaeval literature, which was symbolised in the expression "moment of self-debasement" [56]. Accordingly Josquin intended the sentence *misereri mei, Deus* to be emphasised as *miserere mei* (scilicet *miseri, humilis*), *Deus,* and it is to be understood in this fashion. In addition to its use in the *miserere* cries, the catabasis, connected with the lower range (pausing of the superius), enters with the text (*Deus*) *salutis meae* also.

Redictae are also found in this motet, they are introduced for the first time to the text *ab iniquitate mea* (measures 48-50), and later where they repeat the minor 3rd *e-g* or *d-f* and are sung to *miserere* (measures 183 f. in the superius and alto, measures 245-247 in the tenor primus, and measures 262 f. in the superius and alto) [57]. In contradistinction to those already mentioned, these "redictae" are to be interpreted as a kind of melodic formation, which Odo [58], Johannes Affligemensis [59] and Johannes de Muris [60] had forbidden for the composition of new melodies [61], and which Jerome of Moravia had assigned to the "gradus turpior" and which he therefore permitted only in compositions of mourning and for ferial days [62]. Attention is drawn to the semitone in the *miserere* cries, which is found right at the be-

[55] Athanasius Kircher, *Musurgia universalis,* Rome 1650, p. 145 (cited by H. Brandes, *Studien zur musikalischen Figurenlehre im 16en Jahrhundert,* Berlin 1935, p. 23).

[56] Cf. E. R. Curtius, *Europäische Literatur und lateinisches Mittelalter,* Berne 1948, p. 92 f., 411 ff.

[57] Cf. a similar use of "redictae" in Josquin's *Missa Pange lingua,* Gloria, measures 78-81 (to the text *miserere nobis*).

[58] Odo, *Musica,* (*GS* I, 276b, 278a-279a); constant tonal repetition is also forbidden. (For the question of Odo's authorship and personality cf. Hans Oesch, *Guido von Arezzo,* Berne 1954, p. 38-44).

[59] Johannes Affligemensis, *De musica cum tonario,* Chapter 18 (*CSM* I, p. 118 f.).

[60] Johannes de Muris, *Summa musicae, GS* III, 238b.

[61] This is found in old, traditional melodies, as e.g. the Tract *Qui habitat in adiutorio* (Dominica prima Quadragesimae) or in the Introit *Miserere mihi* (Feria secunda post Dominicam Passionis); in this case Johannes de Muris somewhat excuses the mistake on the basis of the authority of the "primi cantores".

[62] Hieronymi de Moravia, *Tractatus de musica,* ed. S. Cserba, Ratisbon 1935, Chapter 24; cf. also: *Das Cantuagium des Heinrich Eger von Kalkar,* ed. by H. Hüschen, Cologne 1952, p. 58; unfortunately the melodies of the mediaeval "cantus sanctorum" (which are also called "cantus historiarum") are not very accessible; according to Eger the repetitions of the same interval over and over again "ad designandum dolorem vel laetitiam" are permitted in these compositions, which

ginning and which is reiterated quite often in the course of the composition (measure 41 in the superius, measures 137-139 and 200 f. in the tenor primus). Likewise there is the low range for the text *et humiliatum* (superius, measures 351-354). Similarly noteworthy is the musical depiction of the contrast *et exultabunt ossa humiliata,* which is distinguished either by rapid ascent or by a type of melodic writing, which begins in the manner of "redictae" but which then centers around the semitone *b-c'* (tenor primus, measures 178-183) [63].

The application of the fauxbourdon technique as figurated writing is most apparent in measures 332 f. (*non delectaberis*), 335-337 (*non despicies*), as well as in the previously cited measures 273-275 (*salutis meae*) [64] where catabasis and low range are combined. The use of the fauxbourdon technique, which was interpreted during the Viennese classical period in a different fashion, namely as a "sanftes Dahingleiten der Melodie in Sextakkordharmonien" [65], was explained by the prohibition of the succession of

themselves undoubtedly played an important rôle in the evolutionary history of the representations in music of affections. From the present-day Gregorian repertoire the Communion *Vox in Rama* (In festo Sanctorum Innocentium, Dec. 28) might be mentioned as an example of the affective use of "redictae"; there is a consistent repetition of the halftone *b-c'* on *ululatus.* Atttention should also be drawn to the melody published by F. Liuzzi (*La Lauda e i primordi della melodia italiana,* Rome 1936, No. 12), in which verse 4 of the strophe, *lassa, con molto dolore,* differs from the otherwise identical melody of the second line of the refrain with the text *che l'e tolto lo suo amore*; the only difference is the three-fold appearance of the clivis *a-g,* which can scarcely be coincidental. In No. 23, *De la crudel morte de Cristo,* we find declamation on one note, which according to Jerome of Moravia also belongs to the "gradus turpior".

[63] As far as the expression of affections by high or low position of the voices is concerned, cf. Guido, *Micrologus,* Chapter 15 (*GS* II, 17a); Johannes Affligemensis, *op. cit.,* Chapter 18 (*CSM* I, p. 117); Johannes de Muris, *loco citato,* Chapter 22 (*GS* III, 236a); Heinrich Eger, *op. cit.,* p. 57; in Simon Tunstede, *Quatuor principia musicae,* Chapter 48 (*CS* IV, 247b) the passage taken from Guido's *Micrologus* is expanded: not only low position but also slow movement expresses the "res tristis" (also the entire chapter found in *Cuiusdam Carthusiensis monachi Tractatus de musica, CS* II, 474); if one should also consider the characteristic affections of the church modes, it would appear too daring to continue assuming an "autonomous music" dominant until the "Renaissance".

[64] Cf. Clemens non Papa, *Tristitia obsedit me,* measures 131-136 (*pius et Salvator meus*); cf. also the passage *Descendit de coelis* from Palestrina's *Pope Marcellus Mass*: by the combining of the catabasis and fauxbourdon technique, the music portrays not only the pictorial but also the theological content of the text, the "descensus" of Christ as self-abasement.

[65] Jahn-Abert, *Mozart,* Lipsia 1918, II, p. 801 concerning the march of the priests in the *Magic Flute*; in Haydn's *The Seasons* the following parts: No. 6, measures 32-34 (*Lass deine Lüften wehen sanft*); No. 10, measures 11, 13 (Orchestral interlude following the words of the recitive *das sanfte Morgenlicht*).

more than 4 thirds, sixths or tenths, as Feldmann [66] has recently shown. There are, however, some indications which apparently bear on this problem in the theory of consonances of the early 16th century. Thus Vanneo, in his discussion of the fourth, indicates that this interval (a dissonance when sounded alone) may be used only when it is supported by a lower third "or preferably by a fifth" [67]. Pietro Aaron expresses himself even more clearly, saying that the fourth "without a fifth under it is not very pleasant" [68]. It was not only the missing "diversitas" of the fauxbourdon technique, but also the harsh sound of the fourth (softened by the lower third only to become tolerable at all) that the contemporary listener described with words such as "non delectaberis", "despicies" [69] and the adjectives of self-abasement, tacitly connected with *meus*.

The understanding of a different kind of figurated writing is contingent upon the consideration of an unusual disposition of the *clausulae* within the motet. The prima and secunda partes contain *clausulae* on the *finales e* and *d*, furthermore on *a*; the *clausula* on *a* belongs either to the third or first mode, according to its use in melodic writing. The distinctions on *c'* and *g*, otherwise regularly found in the third mode, are, however, missing and even in the cadences of the *Miserere* cries, formed without *clausulae*, the chords on *G* (measures 78 f., 216) and on *c* (measure 255) of the bass become less important than those on *e, d* and *A*. The situation is different in the third part, which deserves more detailed investigation because of its continually varying "tonality", which results in the *commixtio* of the third and first modes becoming even more complicated. The introductory imitation is formed of the liturgical melody sung at the beginning of matins *Domine, labia mea aperies;* but the expected *clausula* on *a* is interrupted (measures 303 f.) and the resulting *caesura* on the bass note *c* is strengthened by the *clausula* entering on the same note at the end of the following *Miserere*. These two *caesurae* in connection with the species (fifth, *g'-c'*, octave, *c'-c*), which are in the meantime expounded in the melodic writing of the alto and bass, prove to be an introduction of a *commixtio* of the fifth transposed *c* mode, (reaching as far as measure 321), and are well defined by the constant repetition of the scale *c''-c'* (*c'-c*) in the superius and bass. Although the reason for its introduction must remain undetermined for the time being, the catabasis, taken over

[66] Cf. F. Feldmann, *op. cit.*, p. 146.

[67] Vanneo, *op. cit.*, III, 4: "etsi sola dissonet (scilicet Quarta), supposita tamen Tertia vel et suavius Quinta optimam symphoniam emittet".

[68] Pietro Aaron, *Toscanello,* Venice 1523, II, 23: "perche la quarta consonanza poce è grata senza la quinta di sotto"; *idem* II, 13.

[69] Even here Josquin does not let the use of a negative word escape representation of the affective content; for this problem cf. Einstein, *op. cit.*, I, p. 233.

from the proceeding *miserere mei, Deus,* can be understood from the use of the first person in the text; at the same time it serves to mute the happy affection, which is characteristic of the fifth mode. The return to the first mode begins with measure 321 and is established by the imitative combining of the two fifth-species la-re (*e'-a* and *a'-d'*) and the *clausulae* on *a* and on *d* (measures 328-333), which succeed each other directly.

With the introduction of the fifth-species sol-ut (superius *d''-g'*, imitated by *g-c* in the bass) in measures 333 ff., a new *commixtio* enters, encompassing the *Miserere* and the two duets *Sacrificium Deo;* the presence of the fourth, re-sol (*f* in the lower voices of the duets), lying over the fifth, ut-sol, shows them to be a *commixtio* of the seventh mode, likewise a happy mode. The identity of the distinguishing note *d'* as the *repercussa* of the seventh mode (in the tenor range) and as the *finalis* of the first mode (superius range) makes it possible to attach the high duet *spiritus contribulatus* without any difficulty; the range of a fifth is retained, but the species is changed (re-la instead of ut-sol). By means of a repeated transposition of a fifth, the third mode is again reached at the end of the following duet (which repeats the text *spiritus contribulatus*) by means of the *clausula e* (*e'*) of the bass and tenor primus.

After a long section, which contains only the *commixtio* of the third and first modes, and following the regular third mode *clausula* on *g,* a *commixtio* of the fifth transposed *c* mode reenters (measures 392-404, 1); this is recognisable in the melodic writing (fifth and octave-species *g-c-c'* on *tunc acceptabis*) as well as in the succession of the clausulae (*c, c, g*). The *clausula* on *g* reintroduces the transition to the final establishment of the third mode, which is determined by the ostinato-like melody of the bass, formed of the fourth, *a-e* [70].

A synoptic resumé shows that the three *commixtiones* just discussed are connected in each case with the appearance of the word *sacrificium:*

Quoniam si voluisses sacrificium, dedissem	fifth transposed mode	m. 309-321
Sacrificium Deo	seventh mode	m. 338-344
Tunc acceptabis sacrificium iustitiae	fifth transposed mode	m. 392-404, 1

The reason for the last *commixtio* is clear; in the second case the device is determined by the contextual meaning of *sacrificium* as an oblation pleasing to God. It may be assumed that the reason for the first *commixtio,* which was muted in its affection by the catabasis, was not only the require-

[70] In the nine measures before the entry of the final *Miserere,* the penultimate step *f-e* in the bass, connected with the sixth-octave progression *d'-e'* in the tenor primus or alto, is presented not less than four times.

ment of the word *sacrificium* itself, but also the need for the establishment of a symmetrical arrangement.

The contrasting of these three *commixtiones* with the prevailing third mode, as well as with the first, concerns itself mainly with the traditional characteristic affections of the church modes. In addition to this there appears to be the beginning of a new principle, which determines the happy or sad character of the music. The crowning *finale* of the motet is a long drawn-out section utilising the *nota-contra-notam* technique, which begins in measure 400, still part of the last *commixtio* of the transposed fifth mode. At this point the words *sacrificium iustitiae* are emphasised by the almost exclusive use of chords on *c* and *g*, that is, chords with a major third in contradistinction to the remaining part of the *nota-contra-notam* section which is likewise conspicuous for its use of chords with the minor third and phrygian *clausulae* [71]. In this connection both *commixtiones* of the fifth mode as well as the *commixtio* of the seventh mode could be construed as the entry of church modes whose scale contains the major third over the *finalis,* and which could also appear as consonances over the ultima *c* or *g* in four or more part *clausulae*. Consequently the *clausulae* on *c* and *g* are reserved for the expression of enlivenment, present only at the end of the psalm text; they are intentionally avoided in the first and second parts of the motet. As might easily have occurred because of the restriction to the *e* and *a clausulae,* the music does not become monotonous at this point, thanks to the constantly repeated *commixtio* of the first mode, which likewise contains a minor third over the *finalis*.

In the application of the *commixtio* of the first and third modes, all of the previously mentioned motets of Josquin are excelled by his setting of the 6th psalm *Domine, ne in furore tuo arguas me* [72]). The dorian mode is basic and appears at the beginning and end of the motet, whereas the first part ends on *e*. The *commixtio* of the two modes is handled with special virtuosity by the addition of the "phrasis" as well as by the change of the species and its imitative structure. The duets, measures 1-12 and 110-117, are offered as examples:

[71] Chords with the major third are likewise used in measures 271-273, to the words *Deus, Deus*; they contrast the glory of God with the lowliness of the psalmist, the latter being expressed by the figurated writing applied to the text which follows directly, *salutis meae* (catabasis and fauxbourdon).

[72] *Werken van Josquin des Prez,* Motetten Bundel XV, Nr. 59, p. 131-137.

SUPERIUS
ALTUS
TENOR
BASSUS
Do - mi - ne, ne in fu - ro - re tu - o ar - gu - as
me, ne - que in i - ra tu - a cor - ri - pi - as me.
Dis - ce - di - te a me om - nes qui o - pe - ra - mi - ni in -
i - qui - ta - tem

Above everything, the formation of *clausulae* on the *finalis* of the third mode is avoided in the *commixtiones* of this mode (undoubtedly constituting the artistic skill of this composition), so that the mode appears to be represented exclusively by its "phrasis" and species. As far as figural writing is concerned, the motet contains *redictae* (measures 28-32: *quoniam infirmus sum;* measure 115: *iniquitatem*), fauxbourdon technique (measures 87 f.: *lachrymis;* measures 140-142: *orationem meam suscepit*), syllabic declamation in *semiminimae* (measures 161-163: *valde velociter*). Musical representation, however, is chiefly found in those passages of text that concern "confusion"; the fifth-species sol-ut (*d'-g* or *g'-c'*), which is appropriate to neither the first nor the third mode, appears on *quoniam turbata sunt ossa mea;* the second part, beginning with the words *Turbatus est a furore oculus meus,* enters, after the end of the first part on *e,* with an imitative group in the alto and superius, proceeding from *d'* and *a,* that is, from the fifth of the first mode; this imitative group quickly returns to the third mode with the continuation of the melodic writing in the superius ("phrasis" of the third mode), as well as with the entry of the lower voices, which begin on *a* or A [73].

[73] Also note the depiction of *furor* in melismatic voice-leading with a succession of small note values; cf. the same treatment of this word in Jacobus de Kerle, *Council-*

In the passage *et conturbentur vehementer* (measures 146-149) the *clausula* on *e,* which is expressed here most clearly in contradistinction to its avoidance elsewhere, enters as the most expressive effect of "confusion".

Because of its penetrating depiction of affection, brief reference is made to Josquin's *Stabat mater* [74]. Despite the fact that the origin of its cantus firmus was the chanson *Comme femme desconfortée,* it may appear strange at first that Josquin should have chosen the fifth, of all modes, for the setting of this sequence [75]; perhaps this mode was chosen because the text not only depicts the sufferings of the mother of God beneath the cross, but also because it contains the entreaty of love for Christ and the blessedness of Paradise; undoubtedly, also, this composition presents an example of how a "materia tristis" could be composed in accordance with meaning of its text by using the fifth mode, which by itself expresses the feeling of happiness. After the exposition of the fifth mode in the setting of the first double-versicle (measures 1-28), this is presented for the first time to the text *quae moerebat et dolebat et tremebat* (measures 40-45) by the pausing of the superius, which had been active up to that point, and by the transition to *nota-contra-notam* technique with chords containing the minor third (irregular *clausula* on *d*) [76]. *Quis non posset contristari* (measures 64-67) and *dolentem cum Filio* (measures 71-74) are brought out in a similar manner in the third double-versicle. *Redictae* are added to *me sentire vim doloris* (measures 95-101) in the second part of the motet; the musical depiction of affections, however, reaches its climax in measures 134-157. *Fac me tecum plangere* (measures 134-137) and *Fac me plagis vulnerari* (measures 147-151) resemble the above-mentioned

Prayers, 10th response, versus primus, measures 15-19, and also in Philipp de Monte, madrigal *Quando Filli potra senza Damone* (Philippi de Monte *Liber quartus Madrigalium 4 voc.,* ed. G. van Doorslaer, Nos. VI & VII), Seconda parte, measures 1-3.

[74] *Werken van Josquin des Pres,* Motetten Bundel VIII, No. 36, p. 51-57.

[75] Attested to by Pietro Aaron, *Trattato della natura* .... Chapter VI.

[76] Pietro Aaron, *op. cit.,* Chapter 16, mentions them among the *clausulae,* which make a composition of the fifth mode "distonato dal suo processo naturale".

passages of the first part in their musical technique and *clausula* formation. A *clausula* on *d* forms the end of the sixth double-versicle (measures 145 f.), whereas the end of all the others is marked by a regular *clausula* of the fifth mode, mostly even on the *finalis*. The generous use of *redictae* is adjusted to the textual content in a peculiar manner; they appear to the text *Fac ut portem Christi mortem, | passionis fac consortem* as repetitions of the semitone *f-e* in the highest sounding voice (superius or alto). On the other hand the affection of the music, which had turned in a sadder direction, now moves rapidly in a more joyous direction with the application of *nota-contra-notam* technique as well as chords with the major third to the text *ob amorem Filii*. In a similar manner this occurs at the end in the contrasting of *Quando corpus morietur* and *paradisi gloria* (measures 170-178). With equal length in each part (each containing four double-versicles), this motet contains a clearly expressed intensification of affections of the second part as against the first; Josquin's musical setting concerns itself less with the depiction of occurrences as with their compassion and the entreaties connected therewith.

To sum up: The motets here analized present clear examples of the "raritas", which according to Glareanus's testimony is characteristic of Josquin. The technique of a composition "a Dorio ad Phrygium" eminently belongs to this "raritas". By the use of this technique (since Josquin himself identified the ancient modes with the identically named church modes) Josquin competed with ancient music, excelling it by connecting modes that had been regarded as proverbially antipathetic, and this without offending the prevailing laws of composition. This manner of writing can not only appear as "ostentatio ingenii", however, but also as the depiction of an especially excited and confused state of mind. "Raritas" is, moreover, the intensified use of musico-rhetorical figurated writing, which serves for the expression of the image or affective content of single words. Whenever this figurated writing is expressed melodically, it appears to rest on older tradition; on the other hand figurated writing of the fauxbourdon passages appears to be of later origin — even if Josquin wasn't necessarily the first person to apply it [77]. Also the use of chords (differentiated according to the affection of the text) with major and minor thirds in sections written *nota-contra-notam,* that is, the beginning of the major-minor duality (known in the description by Zarlino) [78], but already indicated in Vanneo) [79], reaches back at least to Josquin. "Major" and "minor"

[77] In Obrecht's motet *Factor orbis* cf. the parallel 4ths in the middle voice on *et dolorem* (Prima pars, measures 62 f.).

[78] Zarlino, *op. cit.,* III, 58 and 59; IV, 32.

[79] Vanneo, *op. cit.,* III, 23 and 37: the minor third is termed as "parum suavis,

sounds, strewn episodically, create no system in their own right, but they do constitute an unusual formation, similar to peculiarities of a melodic or rhythmic nature [80], in that they are imbeded in the whole of a section, itself determined by melodic formation ("phrasis", species) and by the cadential *schemata* derived therefrom. Such passages are created for the purpose of expressing the affection of certain passages of text, independently of the traditionally characteristic affection of the mode prevailing in the composition [81]. Apart from these passages, especially brought into prominence in the course of a composition, analysis by means of the characteristics of the church modes and of their traditional affections remains in full force.

II

Reference can be made to the detailed presentation of van Crevel [82] for the biographical data, dealing with the origin of Coclico's *Musica reservata,* as well as for the "musical climate" of Nuremberg, the "Josquin city of Germany". One can also find the details of the dedication of this work to the Nuremberg council. This dedication achieved its immediate goal in the grant of a rather large sum of money and a subvention for the school founded by Coclico. Even if personal relationships did play a rôle in this exceptional presentation, the main reason for the great esteem shown Coclico must be sought in the originality of his music, which was especially appealing to the taste of his humanistically trained patricians. Their judgment, which was exceedingly favorable, must be accepted as a fact; its establishment (or rejection) is to be found in the following analysis of the *Musica reservata.*

Van Crevel [83] has already drawn our attention to the fact that both the *Musica reservata* and the *Lamentationes Hieremiae Prophetae,* which appeared in 1549 (Montanus edition), have 41 compositions. The similarity becomes even clearer if one considers the subtitle of Coclico's motet collection: *Consolationes piae.* However, the *Lamentationes* . . . ., which are polyphonic versions of the liturgical *tonus lamentationum,* can in no wise be compared musically with the *Musica reservata,* despite the occa-

immo duriuscula"; thereby it must be turned into a major third by raising it with accidentals, especially in *clausulae.*

[80] Zarlino IV, 32 and Pietro Pontio, *Dialogo* . . . . *della theoria e prattica di musica,* Parma 1595, p. 58 mentions in addition as formations of this nature: "movimenti tardi" and "veloci", "movimenti senza il semitonio" (whole-tone, major 3rd, major 6th) and "per il semitonio", also "movimenti naturali" and "accidentali".

[81] Pietro Pontio, *op. cit.,* "ad ogni tuono tramutar la sua natura".

[82] *op. cit.,* p. 229-260.

[83] *op. cit.,* p. 232.

sional introduction of pictorial and affective figurated writing [83a].

Coclico apparently intentionally arranges his motets into two groups: the first (Nos. 1-28) is composed "per b-durum", whereas the remaining pieces proceed "per b molle". The following techniques of composition are used:

Compositions with a cantus firmus	Nos. 25 & 28
Compositions nota contra notam	No. 31
Freely imitated construction	All other motets.

Coclico, thus, attempts to represent himself as a composer experienced in all the techniques of composition of Latin spiritual music.

The two cantus-firmus compositions, however, contain even more remarkable "artificia". No. 25 is a composition without rests in any of the voices, probably an *unicum* in the entire musical literature. No. 28 uses a cantus firmus in the first mode (range *d-a,* using *b-flat* on one occasion). This melody can be traced in all the voices, but only in the tenor is it presented without free figurated additions; the *cantus prius factus* appears, not in its original range, but a fifth higher, transposed to the *a-f'* range, in the tenor as well as in the superius. Coclico himself discusses in his *Compendium* [84] the great importance of the tenor in establishing the mode of a composition. Nevertheless, the entire composition is in the normal first mode; this is reached by the imitations of the cantus firmus in the bass and alto, which begin on *d'* and *d*. As in several passages in Josquin's *Memor esto verbi tui,* already discussed, the mode is here not exclusively expounded by the superius and tenor, but rather by the combining of two voices at a time; the "Diapente ordinario" (*d-a*) is used for the lower position and the "Diapente estraordinario" (*a-e'*) for the higher; similarly with the "Diatessaron ordinario" and "estraordinario", except in reverse order [85]. Coclico applies this procedure not only in duets but also in sections for all the voices. In addition to the imitative structure, the cadences also confirm the first mode: thus at the very beginning in the superius (mea-

[83a] More attention should be drawn on Caspar Othmayr's *Tricinia* (ed. H. Albrecht, in *Das Erbe deutscher Musik,* vol. 26, Kassel 1956, p. 81ff.), which were printed also in 1549 by Montanus. These thirty pieces (by the composer's preface destined primarily for solistic performance) show many similarities whith Coclico's "Reservata"-motets not only in their dimensions, but also in a very elaborated musical interpretation of their texts by means of extraordinarily long or short note values, fauxbourdon sections, Redictae etc., especially also by the introduction of semitones and cadences not corresponding to the respective modes.

[84] *Compendium,* chapter 8, in the description of the third and fourth modes: "sed sive sint regulares sive irregulares, respiciendum est in cantu figurato ad tenorem . . . .".

[85] For the combining of the two fifths cf. superius measures 1-4, 8-11, 14-17, and the alto measures 1-5, 12-17; moreover the tenor measures 4-21 and the base measures

sure 5, *clausula* on *d"*; measures 7 f. on *a'* in connection with the free figurative melodic writing, formed of the fourth *a'-d"*), later on (measures 18 f.) once more preceding the only irregular *clausula* (*c,* measures 20 f.) of the composition.

The modes of the freely composed motets are:

1. regularis (d):	Nos. 3, 8, 10, 12, 15, 19, 23, 26
1. transpositus (g):	Nos. 35, 36, 37, 39
2. transpositus (g):	Nos. 29, 32, 33, 34, 40
3. (e):	Nos. 4 [87], 7, 17, 20, 27
3. ending "quanto alla differenza" [86] (a):	Nos. 5 [87], 9, 16, 22
5. (with b-flat):	Nos. 30, 31, 41.

Not less than nine motets contain *commixtiones* of the first and third modes: Nos. 1, 2, 6, 11, 13, 14, 18, 21 and 24.

With the very first composition Coclico offers a selected sample of his art using the technique "a Dorio ad Phrygium". The problems presented in this motet are the same as in Josquin's second *Domine, ne in furore tuo.* Coclico, however, exceeds Josquin's "raritas", in that he not only intentionally avoids *clausulae* on the *finalis* of the third mode, but also forms a cadence on *d* only once, and that in an unimportant position (measures 29 f. in the alto and bass). After the conclusion of the introductory imitative group, formed of the fifth species re-la, the first *commixtio* of the third mode is introduced basically in the same manner as done by Josquin (imitation of a typical melodic writing, which in its presentation contained the species of both modes, not the true answer of sol-re by la-mi); in contradistinction to its model there is a noteworthy complex caused by the longdrawn-out use of this melodic material, which fluctuates in its modal relationship.

5-20; for the combining of the two fourths cf. superius measures 20-22, and alto measures 19-21; moreover tenor measures 23-25, 27-29 and the same measures in the bass.

[86] Cf. note 34; the motet *Tristitia obsedit me,* which Gallus Dressler (cf. 44) classifies as fourth mode, also ends on *a.* For the question of the attribution of further compositions of this type to the third and fourth modes as late as the end of the 16th century, cf. G. Reichert, "Martin Crusius und die Musik in Tübingen um 1590", in *AfMW* X, 1953, p. 206.

[87] Since the texts of the two compositions complement each other to form a unit (Psalm XXXVI, 23 and 24), it may undoubtedly be assumed that Nos. 5 and 6 are closely related to each other in the manner of prima and secunda partes. For the origin of the text and its general character, cf. van Crevel, *op. cit.,* p. 276.

10
[e] rant iu - sti - fi - ca - ti - o - nes tu - ae, iu - sti - fi - ca - ti - o -
[e] rant iu - sti - fi - ca - ti - o - nes tu - ae, iu - sti - fi - ca - ti - o - nes tu -
[e] rant iu - sti - fi - ca - ti - o - nes tu - ae, iu - sti - fi -
iu - sti - fi - ca - ti - o - nes tu - ae, iu - sti - fi - ca - ti - o - nes tu - ae,
15
nes tu - ae, iu - sti - fi - ca - ti - o - nes tu - ae, iu - sti - fi - ca - ti - o - nes tu -
ae, iu - sti - fi - ca - ti - o - nes tu - ae, iu - sti - fi - ca - ti - o - nes tu -
ca - ti - o - nes tu - ae, iu - sti - fi - ca - ti - o - nes tu - ae in
iu - sti - fi - ca - ti - o - nes tu - ae in lo -
20
ae in lo - co, in lo - co, lo - co...
- ae in lo - co, in lo - co... etc.
lo - co, in lo - co, in lo - co, in lo - co...
co, in lo - co, in lo - co, in lo - co...

The third mode is established by the imitative combining of the fourths *a-e* and *e'-b* (bass and tenor, measures 18 f.; note the mensuration in long notes), and is furthermore confirmed by the succeeding imitation in the bass, tenor and superius, beginning on *e* and *a* or *e'*, *e* and *b*; the *clausula,* formed on *a* in measures 23 f. and 26, also belongs to the third mode. After the latter *clausula* the first mode returns immediately with the arrival of the fourth *a-d'* in the tenor and the fifth *a-d* in the bass. The phrygian mode reappears with the *caesura* on *g* (measure 38) after a shortened version of the beginning of the motet in measures 34 ff. As the succeeding caesurae show (*g* in measures 41 and 43, *c* in measure 49, *g* in measures 53 f. and *a* in measures 58 f.), this mode remains dominant until the end, which is formed "quanto alla differenza".

No. 21 (first mode, to judge by the beginning and end), has *commixtiones* of the third mode in measures 17-31 and 39-56 [88]. The first of these is introduced by the words *in tribulatione;* further on, however, like the second *commixtio,* it appears to be closely related to the text only when the *clausula* on *c* is used [89]. The *commixtiones* of the dorian and phrygian modes, which appear in the other motets, are determined by the text. Thus the basic mode of No. 6 is the third. The introductory imitating groups correspondingly begin on *e* and *b*; but after the fifth-species mi-mi has been expounded in this wise it turns directly to the species re-la [90] with the development of its melodic writing (*d-a*, answered by *a-e'*, afterwards also *G-d*, with *B* to be modified by an accidental, answered by *d-a*). These species, as well as the fourth-species re-sol (without *clausula*), persist until measure 20, where the third mode reasserts itself in the melody of the superius and tenor; this moves through the fifth *e'-b'* (*e-b*) as a false answer of the fifth *A-e*. The reason for this unusual procedure is found in the text *Ne proijcias me in tempore senectutis; proijcere* is represented in a most effective manner by the abandoning of the intended mode in favor of one that is antithetic to it [91]. In No. 13 the part fluctuating between the first and third modes comprises measures 1-18 (*Dominus dissipat consilia gentium, reprobat autem cogitationes populorum et reprobat consilia principum*), whereas the following text (*nam Dominus scit cogitationes hominum, quoniam vanae sunt*) is composed uniformly in the third mode. The two-fold disavowal of the initially expounded first mode is presented in a manner corresponding to the grammatical structure of the text: *Dominus dissipat consilia gentium* (measures 1-8) begins with an imitative group starting on *d* and *a* but with a *clausula* on *c*; *Reprobat autem cogitationes populorum et reprobat consilia principum* (measures 8-18) completes the return to the third mode after a further exposition of the first mode by *clausulae* on *d* and *a* with the concluding caesura on *e*. The "thwarting" of human endeavours mentioned in the text is apparently depicted by the

[88] Preceding the first *commixtio* is a passage, which at first fluctuates in its modal implication, using the almost concurrent use of the interval-species *e'-b, e-A* (*e'-a*), *a'-e'* and *a-d* at the beginning of the imitative motive, and which then returns to the first mode (*caesura* on *a*) by virtue of the accentuation of the species *d-a* in the final imitation in the bass.

[89] Cf. below.

[90] Cf. above (Josquin, *De profundis*).

[91] The model is perhaps Josquin's motet *Domine, ne proijcias me* (textually a compilation of many passages, not always taken over verbatim from the psalms). Furthermore the composition by Willaert, which embraces only Psalm LXX, 9, and which appeared in print in 1579 (modern edition *CMM* 3, Vol. III, p. 121-123) proceeds, like that by Coclico, "a Dorio ad Phrygium".

repression of the initial mode, leading to unexpected cadences [92]. In No. 14 (third mode) a change "a Dorio ad Phrygium" occurs in the text *Fallax equus ad salutem* and can be recognised by the imitation of the fifths *d-a* and *a-e'*, which is followed, however, by a *clausula* on *c* [93]. The second *commixtio* of the first mode (*in abundantia*) *autem virtutis suae,* which enters in measures 32 f., and which is marked by the *clausulae* on *d* and *a* in the superius and tenor, might be explained as the introduction of the dorian mode at the word *virtus,* which had been marked by figurated writing at its earlier appearances in this motet (measures 6 f., 13 f.).

So far as concerns the tonality in No. 24, two large sections can be distinguished (measures 1-55 and 56-112, corresponding to verses 1-6 and 7-12 of the text). The first section completes the change "a Dorio ad Phrygium" twice and ends with a *caesura* on *e*. The succeeding section distinguishes itself by the almost exclusive use of the *clausula* on *c''* or *c'* in the superius and tenor as well as by a type of melodic writing which strikingly expounds the fourth-species ut-fa (*g-c'* in the tenor, *g'-c''* and *c''-f''* in the superius) and the fifth ut-sol (*c'-g'* in the tenor, *g''-c''* in measures 98 f. and 104 f. in the superius). In connection with the prominent placing of the *clausulae* on *c* (third mode) on the one hand, and with the enlivenment, which takes place toward the end of the text on the other hand, Coclico appears to change the mode in the course of this motet: the combining of the dorian and phrygian modes which dominates the first part is abandoned in favor of a mode based on *c'* or *c''*, and which is conceived of as a happy mode despite the plagal *ambitus* [94].

No. 38 accomplishes the astounding feat of a transition from the fourth, sung "per b-durum" and presented in the introductory imitation beginning on *e* and *a*, to the "cantus b-mollaris" by means of a chain of imitations formed of descending fifths (*a-d*, *d'-g*, *g-c*, *c'-f*). It is difficult to ascertain the basic mode of this composition, which was already difficult for Coclico's contemporaries to understand [95]. The *caesurae* on *d* in mea-

[92] The use of the same music in No. 2, measures 1-12 (*Ardenti cordis rogo te, pater optime voto*) is not quite so clear; this section, which is independent from this point on, returns to the third mode with the text *per nati mortem.*

[93] Cf. Domenico Ferabosco, madrigal *Deh ferm' Amor* (*Il Quarto Libro de madrigali a quatro voci de diversi autori . . . .*, Venice [Gardane] 1554, No. 18, p. 22), measures 16-20: *Deh com' è il mio sperar fallac' e stolto.*

[94] Cf. Josquin, *Ave Maria,* mentioned and reproduced by Glareanus (*Dodekachordon* III, 23, p. 354 & 358-361), for an example of the hypoionian mode, based on the *finalis c'* in the tenor and *c''* in the superius (transcription in Bohn p. 318-323, also in *Werken van Josquin des Prés,* Motetten Bundel I, No. 1, p. 1 ff.).

[95] In regard to the entry of b-molle, the Heilbronn copy contains a series of handwritten additions and erasures, but the original text-underlay is to be preferred, since it had the approval of the composer.

sures 15 and 17 and the *clausula* on *g* in measures 30 f. point to the second transposed mode; on the other hand the ending of the composition with a phrygian *clausula* on *d* is irregular. The section comprising measures 18-23 can be recognised as being in the sixth mode by virtue of its "phrasis", *clausula* formation and imitation (superius from *f'*, alto from *c'*). Apparently Coclico wanted to use all adaptable modes within the same composition for the setting of this most sorrowful text; his art of composition was thereby developed to the point of becoming abstruse.

Coclico's motets are as rich in melodic and sonorous figurated writing (determined by the affective content of the texts) as in "raritas" in the use of modes. Several examples of syllabic declamation in semiminimes, as the portrayal of rapid movement, are mentioned by van Crevel [96]; but there are many more [97]. At the other extreme *commoror* (No 11, measures 7 f.), *in abundantia* (No. 14, measures 30 f.), *multa* (No. 16, measures 16 f.), *omnis homo vivens* (No. 18, measures 72-77) and *cumulasse* (No. 27, measures 41 ff.) appear in long mensurated sections *nota contra notam. Redictae* are also found in connection with textual passages which describe a "res tristis", thus: *et in misericordia tua* (No. 8, measures 10-20), *vitalia lumina linquo* (No. 11, measures 19-21), *in tribulatione* (No. 21, measures 17-19 re-enforced by the semitone in the superius) and *protege Christe* (No. 26, measures 16-19, prayer for the protection of the Church from the Turks). The catabasis is often used for passages of text such as *cum ceciderint* (No. 7, measures 14-34), *et subito casu quae valuere ruunt* (No. 23, measures 20-35 and 40-46), *et humiles spiritu salvabit* (No. 34, measures 13-28) among others. Catabasis is coupled with short mensuration on *tam cito labitur* (No 19, measures 35-43). It is also used in a transcendental sense for "dying" (No. 2, measures 13-20; No. 11, measures 39-49; No. 15, measures 12-16; No. 18, measures 34-40; No. 27, measures 61-66). Quite often its presence causes a deviation from the mode of the composition: thus in No. 15 (first regular mode) the tenor, together with the alto, forms an irregular *clausula* on *c* (*subtonus* of the *finalis*) in measures 15 f. In No. 11 (third mode) immediately after the preceding *clausula* on *a*, a *commixtio* of the first mode enters, extending beyond the catabasis on *tibi morior,* to include the following section of text *tibi vitalia lumina linquo* (altogether measures 9-22). The catabasis on *dilabimur in terram*

[96] *Op. cit.*, p. 279 f.; the short mensurations in No. 10, measures 17-24 (*et morti non tradidit me*) are to be understood as representation of vivacity; cf. Orazio Vecchi's motet *Ego sum panis vitae* (*Sacrarum cantionum Horatii Vecchii, Liber secundus, Venetiis* 1597), which uses the same declamation on the words *non moriatur.*

[97] No. 19, measures 21 f., *est transitoria;* No. 23, measures 12 f. & 18 f. *tenui pendentia filo; ibidem* 20-24 *et subito casu.*

in No. 18 (measures 45-58) is applied just before the end of such a *commixtio* with a *clausula* on *d*, which contrasts with the cadence formed on *e* at the end of the next section of text (*clausula* on *e*, measures 65 f.). The catabasis often portrays self-abasement by a melodic descent or by the use of low voices. Thus in No. 32, for example, measures 1-4 (*in te, Domine, speravi*), measures 19 f. (*ad me*), measures 23-28 (*accelera, ut eruas me,* repeated in a lower range) and measures 39-44 (*ut salvum me facias*). In No. 2, measures 43-47 (*miserum me*) the catabasis results in contrast by position — tenor and bass duet, as opposed to the high duet *per nati* (= *Christi*) *mortem* (measures 13-15), which is likewise formed with melodic catabasis. The most daring introduction of catabasis is found, however, in the opening words of No. 18, *Memento mei Deus*; not only is it found in the use of a descending melodic line and in the imitation, which begins in the low voices, but most important of all in the choice not of the phrygian, the main mode of the composition, but rather of the first mode, which with its species (sol-re = *d-A* in the bass, *g-d* in the tenor) lies a second lower. The phrygian mode is reintroduced immediately thereafter by the *clausulae* on *c* (measure 11, tenor and bass) and on *a* (measures 13 f.).

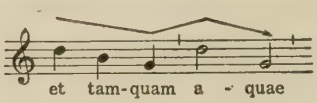
The contrasting of higher and lower ranges over longer stretches is found in the superius and tenor of No. 29 (second transposed mode). Both voices, but especially the superius, move within the range of the "communis diapente" (*g-d'* or *g'-d''*) to the text *Delectare in Domino* (measures 1-13); on *Domino* the superius rises to *f''*, that is, to the outermost limit of the "licentia" of the plagal mode [98]. The fourth under the *finalis* of the plagal mode and the "repercussion" interval of the second mode re-fa (*g-b-flat*) are used chiefly for the setting of the following section *et dabit tibi petitiones cordis tui* (measures 15-31) [99]; the *clausula* irregularly formed on *d*-mi or *a*-mi is added to this.

The cry at the beginning of No. 21 *Clamavit ad me* is expressed by a rapidly ascending movement, encompassing more than an octave, and by imitation in the three upper voices at a distance of one minima in every

[98] As such, attested to in the treatise of manuscript Porto 714.

[99] Cf. Willaert, *O Domine Jesu Christe, adoro te* (*CMM* 3, Vol. I, p. 10-16), measures 162-190; with the text *iustos conserva, peccatores iustifica* (repeated), *et propitius esto mihi, mihi misero peccatori* the melodic line of the superius sinks, corresponding to the individual phrases, from the repercussa on *c''*, by way of the two phrases, which move in the range *a'-e'-a'* or *g'-d'-g'*, to movement in the immediate vicinity of the *finalis*, with special accentuation of the semitone above the *finalis*. Reference is also made to the extraordinarily low range of the superius in measures 1-20 of Willaert's motet *Prolongati sunt dies mei in servitio tuo, Domine* (*CMM* 3, Vol. III, p. 18-25; second transposed mode).

case [100]. Coclico does not even forget the simile *et tamquam aquae* (No. 18, measures 41-45):



The melodic line is sketched like the waves of flowing water [101].

The "suspiratio" appears on *a gemitu* (No. 9, measures 24-47), *spiro, respiro* (No. 11, measures 30-32) and *spiritum* (No. 32, measures 85 f.). The realistic portrayal of the text of *non erat* (*non e....*) in No. 41 is generally known through van Crevel's discussion [102]; *transitoria* (*transi....*) is similarly presented in No. 19 (superius, measure 18), but this artifice is by no means restricted to Coclico's works [103]. *Pauper* receives a highly spectacular illustration in the *clausula* (No. 18, measures 86 f.), which ends its last repetition. Here we find the alto and bass moving in parallel octaves, followed by parallel voice leading of the alto and tenor in unison; the four-voice polyphony is reduced to actual three-part writing without rests in any of the parts; as a result of the ascent of the bass from the lower tenth to an octave below the superius, a chord *g-b-g'* develops on the final syllable of the word, which is even more "pauper" [104].

Brief reference is made to the irregular semitone *d-e-flat* in No. 8 (measures 24 f., *disperdes omnes*) and to the use of irregular phrygian *clausulae* in No. 19 (measures 10 & 12 f., *sub vana gloria*) and No. 20 (measures 39 f. *quoniam pulvis sumus*); similarly the *falsobordone*-section in No. 20 (measures 30-end). In other cases a three-voice fauxbourdon is used for the portrayal of a textual "res tristis" [105]. The "relatio non harmonica", which is introduced as "mi contra fa per semitonium" (cross relationship *e'-e-flat*), is reserved for the presentation of the word *iniquitatem* (No. 33, measures

[100] As a later example of this figurated writing cf. the passage *Duo Seraphim clamabant* from Johann Stadens *Geistliches Konzert* No. 5 (edited by A. Sandberger in *DTB* VIIIe 1, Leipzig 1907, p. 15).

[101] More striking to the ear in Philipp de Monte *Son questi i chiari lumi* (Philippi de Monte *Madrigalium Spiritualium Liber primus,* edited by G. van Doorslaer, No. XIV) measures 28 f.

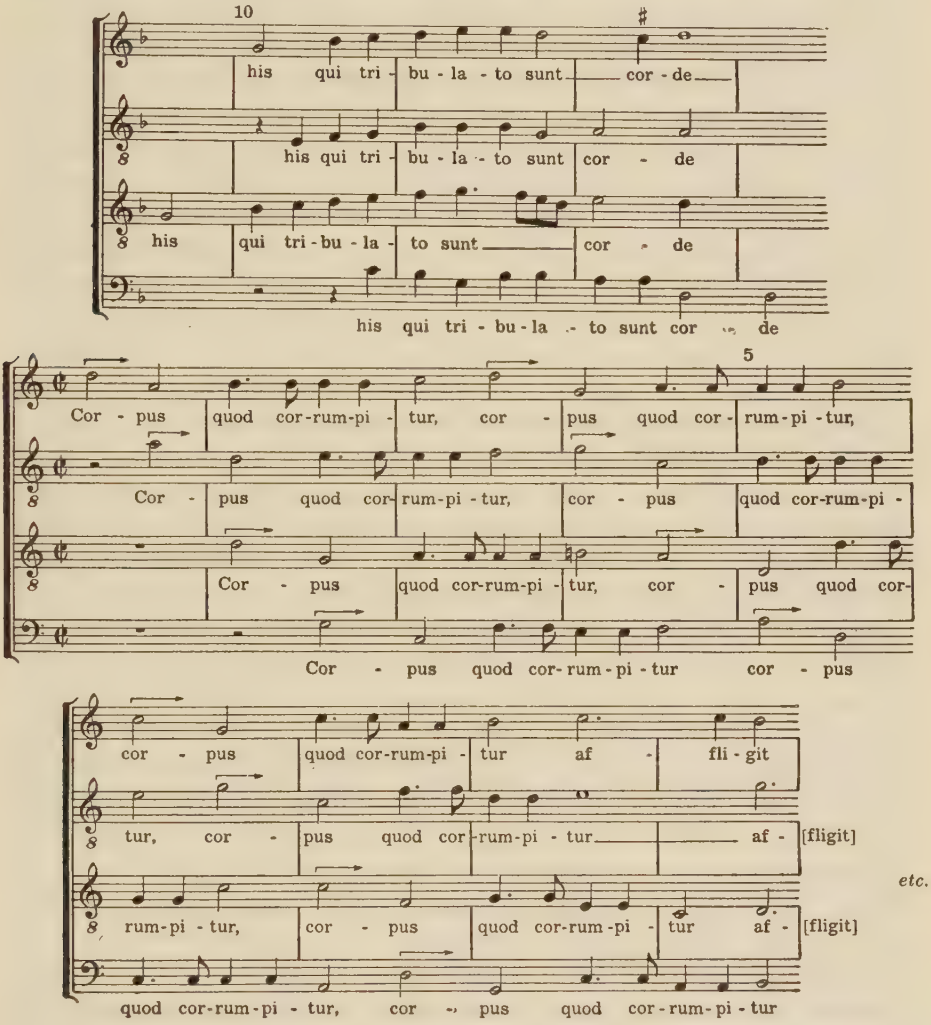
[102] *Op. cit.,* p. 58-61.

[103] Cf. the anonymous madrigal *Io piango* (*Di Cipriano de Rore Il Quinto Libro di madrigali a cinque voci, insieme alcuni de diversi autori, novamente.... ristampato,* Venice [Gardane] 1568, No. 8, p. 9); in measures 10 f. *sospi....* followed by a semiminima rest is repeated several times in place of *sospira.*

[104] For this violation of the fundamental rules of composition cf. the use of parallel 5ths for the word *consumpti* in Josquin's motet *Misericordias Domini in aeternum cantabo* (*Werken van Josquin des Prés,* Motetten Bundel X, No. 43, p. 118-126), measures 91-93.

[105] Thus, for example, in No. 1, measures 27-30, *peregrinationis meae* (for low voices only!).

34 & 36) [106]. The use of the melodic and harmonic tritone is reserved for the text *his qui tribulatio sunt corde* (No. 35, measures 10-12) [107].


10
his qui tri - bu - la - to sunt cor - de
his qui tri - bu - la - to sunt cor - de
his qui tri - bu - la - to sunt cor - de
his qui tri - bu - la - to sunt cor - de
5
Cor - pus quod cor - rum - pi - tur, cor - pus quod cor - rum - pi - tur,
Cor - pus quod cor - rum - pi - tur, cor - pus quod cor - rum - pi -
Cor - pus quod cor - rum - pi - tur, cor - pus quod cor -
Cor - pus quod cor - rum - pi - tur cor - pus
cor - pus quod cor - rum - pi - tur af - fli - git
tur, cor - pus quod cor - rum - pi - tur af - [fligit]
rum - pi - tur, cor - pus quod cor - rum - pi - tur af - [fligit]
quod cor - rum - pi - tur, cor - pus quod cor - rum - pi - tur

etc.

[106] Likewise in Francesco Corteccia's madrigal *A che ne stringi,* measures 7 f.: *o scelerata fame.* The new edition (Einstein, *op. cit.,* III, p. 47) misses the meaning intended by the composer by suppressing this crossrelationship. Other examples *huiusmodi* occur frequently.

[107] The melodic tritone had been used as a figure for this purpose long before Coclico, thus in Machaut (*PÄM* I, 1, Balladen No. 25, measures 19 f. *mesdisans*); also quite often in the anonymous chanson *L'Omme enragie,* which was intentionally composed without a definite mode, superius measures 16-21 & 31 f. (Droz-Thibaut, *Trois Chansonniers du XVe siècle,* p. 96 ff.; the accidental, added in measure 19 by the editor, must be removed, since the harmonic tritone resulting between the superius and contratenor contradicts the fundamental rules of composition to too great a degree).

As can already be traced in Josquin, the use of an affectively determined arrangement of chords in *nota-contra-notam* sections is found to a greater extent in Coclico. Nevertheless, even in the case of Coclico, wherever these devices are applied to isolated sections the basis of composition (as determined by the *ambitus,* species and cadential *schemata* of the church modes) is not thereby destroyed. Examples of this technique are found primarily in those compositions in the third mode where the mode is "made happy" by the repeated use of the *clausulae* on *c* and *g,* as well as those chords containing the major third formed on these notes. In No. 1, measures 38-54, with text *Repleatur os meum laude, ut cantem gloriam tuam, tota die magnitudinem tuam,* the second *commixtio* (third mode) of this motet takes on a character which, while being quite different from the first *commixtio,* does not become undiscernable to the listener familiar with the properties of the third mode. In No. 14 the words *virtutem* and *in multitudine virtutis suae* (measures 6 f. and 11-15) and in No. 24 the sentences *An nescis mortis domitorem vivere Christum, Confidenter opem petito* and *Illabatur sic ante polus quam destituare* (measures 13-17, 29-32 and 47-52) are treated similarly. No. 16 is especially well furnished with this technique of composition. A section composed *nota-contra-notam* with "major" chords appears on *iustitiam tuam* (measures 23-25) and on *salutare tuum* (measures 32-34 & 42 f.). At the beginning of this motet the new principle, based on the affective evaluation of the consonance of the major and minor third, is applied in a polyphonic passage; even before it imitates the tenor, the bass adds its tone to complete chords of "major" sound (major tenth with the superius in measures 2 and 3, with the alto in measure 4), although this is in no wise required by the upper voices [108]. The reason for this is found in the text *Dominus dabit verbum evangelizantibus virtute multa,* which is set primarily in major chords even in the following repetition of the text, where the structure of the four-part writing approaches the *nota-contra-notam* technique [109]. In a similar vein we find that in No. 21 Coclico is not only satisfied with the formation of *clausulae* on *c* on such words as *glorificabo eum* (measures 30 f.) and *salutare meum* (measures 55 f.), but also, after the first mode is firmly established by the *clausula* on *d,* permits the three fifth-species sol-ut (*d'-g, g'-c'* & *c'-f,* or their octave transpositions) sudden-

[108] Cf. Josquin, *Coeli enarrant gloriam Dei* (*Werken van Josquin des Prés,* Motetten Bundel XV, No. 61, p. 146-160) measures 173-177; although needing no addition, this duet of the superius and alto is supported by the bass notes *g, c* and *f,* as soon as the words *laetificantes corda* (Verse 9 of Psalm 18) enter.

[109] However, Coclico does not forget the exposition of the third, the fundamental mode of the composition, in that he introduces a *clausula* on *a* in measures 11 f. after the end of the *c* distinction.

ly to enter imitatively in measures 60-65; the fifth *a-d* at the end reasserts then the first mode [110].

Van Crevel [111] has exhaustively analysed the "chromatic modulation" in No. 33 with the words *virgam peccatorum super sortem iustorum.* Although the semitone *b-flat-b, f-f-sharp et alia huiusmodi* (*semitonium maius*) is missing, (Vicentino [112] maintains that this interval is the definitive characteristic of the "genus chromaticum"), it can be assumed that Coclico — but not he alone — considered the bold and repeated usage of *musica ficta* as chromaticism, and, in consideration of the "res tristis" of the text at this point, used it as a "peccatum" not only against the mode (second transposed), but also against the genus of the composition [113].

The beginning of No. 7, *Corpus quod corrumpitur,* commands special attention.

Neither the melodic writing nor the relationship of the tones of entry of either of these imitations corresponds to the species of the third mode, which in turn can be recognised as the fundamental mode in this motet by virtue of the two *clausulae* on *a* (measures 18 f.) and on *e* (end). The tones of entry are arranged in a strange manner and leave the modal attachment completely in abeyance. The peculiarities of the chords of measures 2 & 3 add to the representation of "corruption" [114]; one of the upper voices continually forms a major sixth with the actual lowest voice. According to Tinctoris, the sixth "per se audita" (*that is,* without being resolved

[110] The melodic writing of this imitative group causes one to think of an "imitatio tubarum"; cf. the section, measures 66-77 (*Und freuet sich wie ein Held zu laufen den Weg*) in Schütz's motet, *Die Himmel erzählen die Ehre Gottes* (*Geistliche Chormusik,* 1648, No. 18).

[111] *Op. cit.,* p. 280-293.

[112] Cf. Theodor Kroyer, "Die Anfänge der Chromatik im italienischen Madrigal des 16en Jahrhunderts", in *Beihefte der internationalen Musikgesellschaft* IV, 1902, p. 112 f.

[113] Cf. the example given by van Crevel (p. 98, footnote 1): Clemens non Papa, *Fremuit spiritus Jesu,* measures 109-114 (*lacrimatus est*); also in Clemens non Papa's motet, composed in 1549, *O quam moesta dies,* an accidental *e-flat* causes the addition of a number of "voces fictae" (*a-flat, b-flat, g-flat*) to the text *haec lugenda dies;* finally *MGG* II, column 414 (Rosetti, *e pianger di dolcezza*) and the beginning of Pietro Taglia's madrigal *Valle che di lamenti miei si piena* (*Il Secondo Libro delle muse a cinque voci . . . .*, Venice [Gardane] 1559, No. 13).

[114] This expression is used in the section dealing with violations of the mode, when Ottmar Luscinius (*Musurgia,* Strasbourg 1536, Commentarius IIus, Chapter 6, cited by Lowinsky, *op. cit.,* p. 106) reprehends those, who "extra praescriptam tonorum melodiam exspacientur: quasi vero artis alicuius esse videatur, ea quae ars ipsa expostulet, corrumpere", as for example by the use of irregular clausulae. Similarly Vincentino Lusitano demands (*Introduttione facilissima et novissima . . . .*, Venice 1558, folio 15r) that "le finali et seculorum dei modi (the pitches of the regular *clausulae*) non si corromperanno convertendole in altre voci".

to the octave) has "plus asperitatis quam dulcedinis" [115]. If the sixth should appear between the lowest voices then, according to Pietro Aaron, it is considered "minus usu receptum" [116] and "modo et ordine duro et poco grato" [117]. Gafurius considers a sixth between the lowest voices a dissonance if it does not resolve into the octave [118]. In the case in question, Coclico avoids the regular resolution of the sixth because of the desired "bad" sound, which is especially noticeable in measure 3 where the superius leaps away from the thirteenth which it forms with the bass. (The same rules apply, of course, to the octave transposition regarding the normal sixth.) "Ratione verborum", the figure, that was later called "catachresis" [119], is applied here. Even at the end of the composition the use of sixths and thirteenths between the bass and the tenor or alto is characteristic, although they could easily have been avoided.

As certain examples of Coclico's mastery of the rhetorical handling of texts, a few passages in context will be discussed. In No. 22, measures 24-38, the text *quoniam non est inopia timentibus eum* is presented in the following manner:

Quoniam non est *inopia*
quoniam non est *inopia* timentibus eum;
quoniam *non est inopia* timentibus eum.

The *falsobordone* technique, which dominates the first section, clearly relates to *inopia*. However, Coclico was not satisfied with this depiction of a negative state, and in the succeeding section, which repeats the words *quoniam non est inopia,* he contrasts a passage, as rich as possible in rhythmically conflicting voice-leadings, with the previous simplicity of the *falsobordone* (Negation *per se* in a musical simile!).

No. 9, measures 1-22, presents its texts in the following manner:

Afflictus sum,
afflictus sum
et humiliatus sum nimis
et humiliatus sum nimis
et humiliatus sum nimis.

[115] *De arte contrapuncti* I, 7 (*CS* IV, 88 a/b).

[116] *De institutione harmonica* III, 28.

[117] *Toscanello* II 27 & 30; cf. this use of the sixth in connection with the melodic tritone on the words *selvaggi' e dura* in measures 27 f. of Ingegneri's madrigal *L'Alba cui dolci et pargoletti amori* (ed. G. Cesari in *Istituzioni e monumenti,* Vol. VI, Milan 1939, p. 14).

[118] Gafurius, *Practica Musicae* III, 11 (taken over by Cochlaeus, *Musica,* Cologne 1507, Liber III, *De compositione trium partium contrapuncti, tertia regula*). Cf. also the examples of 6th chords ("*durae*") in the last Chapter of Coclico's *Compendium* and the rules "De usu Sextae" stated by Gallus Dressler in the *Praecepta musicae poeticae,* cap. 5.

[119] For this definition cf. J. G. Walther, *Musikalisches Lexicon* (New facsimile edition in the series *Documenta Musicologica* III, Cassel 1953), p. 148.

The entire section is dominated musically by the catabasis; the repetition of the imitative group *afflictus sum* enters a tone lower (measures 7 f., beginning on *a* and *d* instead of *b* and *e*). The catabasis as a melodic figure appears only in the superius at first on *et humiliatus sum nimis* (ambitus *f''-a'*), then (with a larger *ambitus*) in a lower range in the superius and tenor (*e''-e'* or *e'-e*), and finally in the alto and bass, while the superius rests.

In No. 32 (Psalm 30, 1-6) Coclico accentuates the words of the first verse *non confundar in aeternum* and the end of verses 2-5 by using repetitions in *nota-contra-notam* style. This structural principle, which forms the basis of the individual sections, also prevails for the entire motet. Verse 6, as the crowning conclusion, is dominated completely by the *nota-contra-notam* technique; the number of textual repetitions is increased (*commendo spiritum m e u m* is characteristically the only passage not repeated) and then a slight change of the psalm text is introduced (*Redemisti n o s* instead of *Redemisti m e*), instead of the psalmist, the communion, as it were, of those saved through Christ speaks.

Measures 1-22 of the last on of Coclico's *reservata* motets utilises the text *Vidi impium superexaltatum et elevatum sicut cedros Libani* in the following manner:

Vidi impium superexaltatum,
vidi impium superexaltatum
et elevatum, et elevatum sicut cedros Libani,
sicut cedros Libani.

The first section, measures 1-8, filled out by the introductory imitation, contains no high range, as could have been anticipated with *superexaltatum,* whereas in the following section the superius ascends rapidly from *c'* to *f''*. The *e-flat* which enters in measure 6 in the alto, and which is not required by purely musical "necessitas" [120], is extraordinary. This is apparently a violation of the fifth mode of the composition. The reason for this violation seems not so much to be the introduction of the fourth-species re-sol instead of ut-fa, as the retention (because of the introduction of the *e-flat*) of the kind of sounds that had begun with the word *impium* in the previous measures in the tenor and bass, and which were distinguished by the use of the minor tenth over the bass. As at the end of No. 22, Coclico accentuates the repetition of the text in a different manner (*vidi i m p i u m superexaltatum* or *vidi impium s u p e r e x a l t a t u m*) in that he emphasises each of the two words, capable of musical illustration, using appropriate figurated writing. Thus *impium* is accentuated the first time and *superexaltatum* the second. The following section is handled in

[120] For the avoidance of the tritone or "una nota ascendendo supra la".

a similar manner; *et elevatum* or *sicut cedros Libani* is repeated in a higher range. The end of the text, *et non est inventus locus eius,* avoids the cadence the first time and ends it prematurely the second time; in both cases the cadence fails to reach the "locus" (= the *finalis*) of the fifth mode [121].

The results of the present study may be summarised as follows: Coclico's collection of motets contains all of the characteristics of the "musica reservata" as listed in our introduction. As a whole, the collection is a dedicatory work, and contains, on the one hand, the "artificia" which serve for the exhibition of technical ability (*exempli gratia* in No. 1 and the two cantus-firmus compositions), on the other hand it depicts the affections of its texts in an extremely bold manner; in this regard even the "genus chromaticum" is introduced. For the most part Coclico's figurated writing can already be found in Josquin's compositions; even the technique of composition "a Dorio ad Phrygium" can be traced back to Josquin. The artistic problems of Coclico's first reservata motet are specifically connected with those in Josquin's *Domine, ne in furore tuo,* where Josquin applies the technique "a Dorio ad Phrygium" with special virtuosity. In his use of the "a Dorio ad Phrygium" technique in an affective sense (representation of unusual occurrences or states of mind) or as the most impressive "ostentatio ingenii" Josquin served as a model, not only for Coclico, but also for a large number of other composers, primarily in the field of the Italian madrigal [122]. Coclico's assertion that he was a student of Josquin must not be rejected, even though it hasn't been established with absolute certainty [123]. He will remain a "student" of Josquin even if the inaccuracy of his own testimonial should ever be proved, at least in

[121] "Locus" as a synonym for *finalis* is found in Pietro Aaron, *Compendiolo di molti dubbi* .... Chapter 29; alter also in Aiguino, *Il Tesoro illuminato* .... II, 32, III, 38 and elsewhere; "quatuor loca finalia" are mentioned by Heinrich Eger (*Cantuagium,* p. 49); cf. also Tinctoris, *Diffinitorium* (*CS* IV, 190b): "locus autem regularis primi et secundi toni est in D-sol-re".

[122] An appraisal of only six collections of madrigals, printed between 1542 and 1568, yields not fewer than 17 "a Dorio ad Phrygium" compositions by Alfonso della Viola (2), Arcadelt (2), Joan Bodeo (1), Ferabosco (1), Constanzo Festa (2), Giovanni Nasco (1), Perissone Cambio (1), Cyprian de Rore (4), and Vincenzo Ruffo (1). The combining of the dorian and phrygian modes seems also to have played a rôle in the music sung in Baïf's academy; a contemporary historian characterised this music as "e tribus (*scilicet* generibus) confusa, denique in eadem cantione plurium modorum sive tonorum mutationibus adstricta". (Cf. D. P. Walker, *Der musikalische Humanismus im 16en und frühen 17en Jahrhundert,* published as *Musikwissenschaftliche Arbeiten* No. 5, Cassel 1949, p. 27, footnote 81).

[123] Einstein's assertion (*op. cit.,* I, p. 226) that it was "chronologically impossible" for Coclico to have been Josquin's pupil can no longer be maintained in the face of the evidence of the establishment of the year of Coclico's birth as 1499 or 1500 (cf. *MGG* II, column 1523).

the sense that he had studied Josquin's compositions well, that he had clearly recognised their "raritas", and that he had even outdone this "raritas" in his own compositions, in competing with the older master in artistic dexterity. The recognition awarded by the Nuremberg council was well deserved, and even the modern listener who will conscientiously apply himself to the characteristics of Coclico's music will not be able to deny his admiration for them; he will recognise these characteristics not as sophistication and degenerate mannerisms, but as the logical result of the path entered by Josquin in his most eminent compositions.

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SOME NOTES ON THE SECULAR MUSIC OF GIACHES DE WERT

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The name of Giaches de Wert, *povero fiammingo* and eminent composer at the court of Mantua between 1565 and 1596, has long been known to musicians and historians. Biographical items concerning him appeared, somewhat unsystematically, in memoranda as early as 1872; more recently interest in him has been reawakened and, thanks to some very scholarly researches, many facts pertaining to his life and situation at Mantua have been brought to light [1]. De Wert, the man, has become a familiar figure, but his music has remained hidden for the most part. Widely scattered in various libraries of the western world, it has only now become available in modern transcription [2]. The judgments on him have, for the most part, not been based upon a study of the complete works nor even upon a considerable unified segment of them. Even the most notable of the historians of the madrigal, Alfred Einstein, who pointed out and dealt at some length with certain outstanding features of Giaches' work, based his conclusions upon a relatively small portion which he was able to examine and upon a considerable amount of his almost inexhaustible intuition [3]. His esti-

[1] The essential biographical studies are the following: Van der Straeten, E., *La Musique aux Pays-Bas,* vols. 2, 3, 6. Bruxelles, 1872-79. Ramazzini, A., "I musici fiamminghi alla corte di Ferrara," *Archivio storico lombardo,* VI (1879), 116. Canal, P., *Della Musica in Mantova. Notizie tratte principalmente dall' Archivio Gonzaga.* (Estr. dal Vol. XXI delle Memorie del Reale Instituto Veneto di Scienze, Lettere ed Arti.) Venezia: Antonelli, 1881. Davari, S., "La Musica a Mantova," *Rivista storica Mantovana,* V (1884), 1. Haberl, F. X., "Das Archiv der Gonzaga in Mantua," Kirchenmusikalisches Jahrbuch, I (1886), 31. Bertolotti, A., *La Musica in Mantova. Musici alla Corte dei Gonzaga in Mantovo dal secolo XV al XVIII,* Milano, 1890. Bautier-Regnier, A., "Jacques de Wert (1535-1596)," *Revue Belge de Musicologie,* IV (1950), 40.

[2] Vols. I, III, V, VII-XI may be had on microfilm in the author's transcription.

[3] The Smith College Archives contain manuscript copies of all the madrigals in the possession of the late Alfred Einstein. Vol. 67 has those works of Giaches de Wert which he owned and was able to examine thoroughly. These were:

Il primo	*libro*	*de*	*madrigali*	*a 5*	— 1558	(1564 ed.)
Il secondo	„	„	„	*a 5*	— 1561	
Il primo	„	„	„	*a 4*	— 1561	
L'ottavo	„	„	„	*a 5*	— 1586	
Il nono	„	„	„	*a 5*	— 1588	

mation of De Wert as a musical personality who can "hold his own in comparison not only with Monte, but also (or very nearly) with Lasso", and whose "later influence was far greater than theirs, for he was one of the real intermediaries between Rore and Monteverdi, and his role was by no means limited to that of a mere intermediary" is fully borne out by an examination of the complete secular works. It would seem therefore that a brief survey of the largest portion of his production would result in a clearer picture of his development as well as of his role in Italian music in the period between De Rore and Monteverdi.

While it is unnecessary to recount in any great detail De Wert's interesting, even romantic, biography, it may be well to recall to mind his various situations and the circumstances under which he composed. He first appears as a composer in 1558, while serving in the *cappella* of the Counts of Novellara, a cadet branch of the Gonzaga family. His history previous to this time is somewhat obscure; he is known to have come from Flanders to Italy in his youth and to have served as *ragazzo da cantare* to Maria Cardona, Marchesa della Padulla [4]. It is almost certain that he had made a reputation at Naples before migrating to one of the northern Italian cities, because a concert given there in 1553 at the palace of Giovanna d'Aragona [5] includes the name of Giaches da Ferrara, who is identified by Pirro as Giaches de Wert [6]. This reference would make it appear that after leaving the court of Padulla he was for some time in the north of Italy at Ferrara before settling at nearby Novellara.

While he did publish two madrigals not contained in the music in the Smith College collection, it is to be noted that his discussion in *The Italian Madrigal* is based almost exclusively upon the works listed above. Vol. 67a has a copy of *L'Undecimo libro de madrigali a 5* (1595) which he acquired some time during 1948 — evidently too late for any observations on this volume to be incorporated in his work on the Italian madrigal.

Einstein is the only critic who has attempted even a superficial study of the music. In most histories of music De Wert is dismissed with a sentence or two. See: Einstein, A., *The Italian Madrigal,* 3 vols. Princeton University Press, 1949, 509 ff. — "Die Anfänge des Vokalkonzerts," *Acta Musicologica,* III (1931), 8.

[4] Padulla is in the vicinity of Naples, about 60 k. distant. Ramon di Cardona, generalissimo of the Holy League, had served the King of Spain as Viceroy of Naples from 1509-1522. De Wert's early association with the region of Naples suggests that he, as well as Orlando di Lasso, may have been among the singers Fernando Gonzaga, then Viceroy of Naples, brought with him from Flanders in 1544.

[5] Giovanna d'Aragona (1500-1577), "donna letterata", natural daughter of Ferdinand of Spain and wife of Ascanio Colonna, was celebrated for her talent and beauty. She was honored by a "corona poetica" — *Tempio alla divina signora Giovanna d'Aragona, fabricatto da tutti i più gentili spiriti e in tutte le lingue,* published in Venice, 1558. Her portrait by Raphael hangs in the Louvre.

[6] Luigi Dentice, *Duo dialoghi della musica,* cited by A. Pirro in *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris: Renouard, 1940), 325.

Between 1558 and 1565 we can only conjecture as to his exact whereabouts. Was he at Parma? In 1564 he dedicated the reprint of his Second book of Madrigals to Ottavio Farnese, Duke of Parma, "in recompense for the many extraordinary benefits and great honors received from your ineffable kindness and courtesy, not having disdained to hold one of my children for baptism . . . ." (". . . . in ricompensa de cotanti singulari cortesia, & grandi honori riceputi dalla ineffabil cortesia, & benignità sua, a non essersi sdegnata di tenerme un mio figliuolo a battesimo . . . ." Libro II, ed. 1564). Also, in a letter of 1567 he asks that if the Duke of Mantua no longer requires his services he would like to know so that he can prepare to return to Novellara or to go to Parma or to Bohemia [7]. This would suggest that he had some definite connection with the Farnese court at Parma — perhaps a standing invitation to come there. We learn from the dedication of the Third book of Madrigals to Consalvo Fernandes di Cordova, Duca di Sessa, that the Duke ". . . . thought me worthy to have charge of your cappella . . . ." ("Havendomi V. E. degnato del governo di sua Capella, & del nome di suo creato . . . ."), which again gives us reason to believe that Giaches served there for a time. Sessa is near Naples.

Beginning with 1565 we have much more accurate and complete information about Giaches, for in that year he was called to Mantua to become *maestro di cappella di S. Barbara* and also to succeed Giovanni Contino as composer and *maestro di cappella di camera* to Duke Guglielmo Gonzaga — a dual post that was later held by only one other musician, Claudio Monteverdi. Guglielmo, third Duke of Mantua, grandson of Isabella d'Este and Francesco Gonzaga, was small and somewhat deformed in appearance, but his spirit and intellect were of noble stature. He it was who caused the reflowering of the arts and sciences in Mantua; under his patronage the Accademia degli Invaghiti came into being in 1562. Like Isabella, his distinguished forebear, he surrounded himself with the best artists, architects, writers, and musicians he could attract to his service and revived the splendors of the Mantuan court of seventy-five years earlier. Indeed, under Guglielmo and later under his son Vincenzo, the Mantuan literary and musical circles acquired even greater brilliance. As in Isabella's time, splendid rooms were set apart for the sole purpose of musical concerts and the devotion to this art was as great as, if not greater than, it had been in her day. Such writers as Bernardo Tasso, Ippolito Capilupo, Torquato Tasso, and Giambattista Guarini formed part of the literary and artistic circle. Guglielmo was himself something of a poet and musician and composed masses, motets, and madrigals for which he himself wrote the texts [8].

[7] Bertolotti, *La Musica in Mantua,* 41. Letter to Cattaneo.

[8] Bettinelli, S. *Delle lettere e delle arti Mantovani,* Mantova, 1774. p. 79. The

In 1562 Guglielmo began the construction of the church dedicated to S. Barbara, patron saint of the Gonzagas, to which, upon its completion in 1565, Giaches de Wert was called to be its first *maestro di cappella*. This church, undertaken in fulfillment of a promise made at the birth of Guglielmo's son, was destined almost exclusively for the ceremonies of the reigning house. The Duke lavished his riches on the decoration of the chapel — tapestries from Flanders on the designs of Raphael, reliquaries and rich appointments of every kind, including a fine organ built by Graziadio Antegnati. Permission was obtained from Pius IV to organize its clergy as a collegiate chapter — responsible only to the Holy See, not, as was usually the case, under the authority of the local Archbishop — composed of five Bishops and numerous Canons, upon whom titles of "Palatine Count" and "Prothonotary Apostolic" were conferred. In addition, the church had its own special rite, with its own missal and breviary [9]. It was to have charge of the music of this very important church that De Wert, then a young man of 29 or 30, was called.

The details of Giaches' life from this point on are so well known that they need not be recalled. He spent the next thirty years in Mantua where he was chief musician of church and court [10]. In addition to his routine

Duke ". . . . si dilettò di poesie e di musica tanto che non ricusò di mandar alle stampe copie intere di madrigali di lui composti in musica".

[9] Intra, G. B., "La Reggia Mantovana", *Archivio storico lombardo,* VI (1879), 286.

[10] De Wert's relation with S. Barbara has not yet been made entirely clear. It is certain that from 1565 to 1582 he had entire charge of the music for both church and court. In 1582 he was seriously ill and was at this time temporarily relieved of his position as *m. di cappella* of S. Barbara. His substitute was G. G. Gastoldi, a member of the chapter of S. Barbara who had received all his training there, presumably with De Wert. Apparently Giaches returned to service in a few months for in May of 1583 he was busy with *concerti* for a comedy of G. B. Guerriero, *Gli ingiusti indegni.* He was again ill in 1583 and in 1585, and each time Gastoldi was called into service. The point that is unclear is whether or not Gastoldi *permanently* replaced Wert as director of the music of S. Barbara. Gastoldi received the title *M. di cappella nella chiesa ducale di S. Barbara,* and this has led a number of historians to conclude that Gastoldi permanently replaced Wert and that there must have been two different *cappelle* from that time forth. Indeed, Professor Knud Jeppesen in a letter to the writer says that he has found definite evidence in the Gonzaga Archives of two *cappelle* as early as 1592, in one of which four women are included. He agrees that the Archives, both of S. Barbara and the court, need a more complete and thorough examination than has yet been conducted. It is possible that De Wert may have continued as general director of music for both church and court (a post similar to that of Fiorino's in Ferrara, where a similar situation existed, L. Agostino being *m. di cappella* of the Este chapel) and that Gastoldi was especially charged with the music for the chapel. The difficulty hinges on the interpretation of the word "sostituito" which appears in a letter regarding Gastoldi's appointment

duties he provided music for concerts and entertainments, many of which were in honor of distinguished visitors, since Mantua was famous for its music and splendid entertainment. Not only was Giaches esteemed at Mantua; his services were also frequently required at Ferrara (where Margherita Gonzaga reigned as Duchess). During these years as *maestro di cappella ducale* and chief composer at the Mantuan court Giaches de Wert became a figure of importance and renown in the musical world.

The published secular compositions of Giaches de Wert comprise eleven books of 5-part madrigals, one book of 4-part madrigals, and one book of *Canzonette villanelle a 5*. These appeared under the imprint of two famous Venetian printers, Girolamo Scotto and Antonio Gardano, as may be seen from the following table [11].

Libro	I	de Madrigali a 5	1558	Scotto
„	I	Madrigali del Fiore *	1561	„
„	II	„ „ „	1561	„
„	I	de Madrigali a 4	1561	„
„	III	„ „ a 5	1563	Gardano
„	IV	„ „ „	1568	„
„	V	„ „ „	1571	„
„	VI	„ „ „	1577	Scotto
„	VII	„ „ „	1581	Gardano
„	VIII	„ „ „	1586	„
„	IX	„ „ „	1588	„

(Arch. Gonzaga B. 2617, #4); the word usually means "substitute" or "deputy" rather than replacement, but it could possibly have had another meaning. As for there being two separate *cappelle,* again the evidence is dubious. The court concerts included many of the singers who also served in the church (many documents in the Archives stress that the voices of the singers to be employed be suitable for both *chiesa* and *camera*) and after 1575 women were included; but is this any reason to assume that the music was separated into two different organizations with two different heads? It hardly seems logical, particularly since De Wert provided so much music for S. Barbara — the Hymnario in 1586, the Coronation Mass in 1587, an Antiphonary, numerous masses and special music, two books of hymns in 1590 etc. In any case, Giaches is always referred to as the Duke's *maestro di cappella,* a title whose connotations imply that he was superintendant of music, a post which he held until the end of his life.

[11] For full titles see appended List. Full bibliographical reference may be found in Vogel, E., *Bibliothek der gedruckten weltliche Vokalmusik Italiens aus den Jahren 1500-1700,* Berlin, 1892. The editions of De Wert's madrigals were printed as part books, 4° oblong (with the exception of *Libro* VI and the *Canzonette* in 4°), from movable type in white mensural notation. Each page contains six staves of music with text underlaid. The printing is exceptionally clear and accurate.

* Madrigali del Fiore I was simply a reprint, with slight changes, of the 1558 edition of Book I.

Canzonette	Villanelle		„	1589	„
Libro X	de Madrigali	a 5		1591	„
„ XI	„	„	„	1595	„

Gardano also brought out all the reprints of these works.

Libro I	reprinted	1564, 1583
„ II	„	1564, 1575, 1596
„ III	„	1575, 1595
„ IV	„	1568, 1583
„ V	„	1580
„ VI	„	1584, 1592
„ VIII	„	1596
„ XI	„	1600
„ I a 4	„	1562, 1564, 1570, 1583

It will be seen that books VII, IX and X had no reprints, so far as we know. An inquiry into the historical-social background causes us to assume that the failure to reprint Books VII and X must be attributed to a political situation rather than to any lack of musical excellence. Book VII was dedicated to Margherita Farnese on the occasion of her wedding to Vincenzo Gonzaga, and many of the madrigals are addressed to her. After the marriage was annulled the Farnese and Gonzaga families were no longer friendly, and it would have been a breach of etiquette to republish [12]. However, certain of the madrigals in the volume, those which had no bearing on the wedding, did appear in a number of collections. Book X, dedicated to Donna Agnese d'Argotta Carretto, Vincenzo's beautiful mistress, undoubtedly offended Leonora, Duchess of Mantua, his wife, and for this reason was not published again. Agnese d'Argotta, a Spanish beauty and one of the Countess of Sala's ladies-in-waiting, became Vincenzo's mistress about 1587 and reigned supreme in his affections for a number of years. He married her to a noble Monferrino, Prospero del Carretto, conferred upon her many privileges and gifts, and gave her the Marchesate of Grana and the feudal rights to Milesino. He installed her

[12] This marriage was a tragic one, and was annulled after only one year since the couple had no issue. The potency of the groom certainly cannot be called into question since he had left a trail of illegitimate children and was later, by another wife, to insure the continuity of the Gonzaga line. Within a year little Margherita (who was only 15 years old) had been forced to retire to a convent, leaving Vincenzo free to seek a fertile wife elsewhere. He finally married Leonora de' Medici, after a series of vicissitudes which constitute perhaps the most scandalous of the *Chroniques scandaleuses* of the 16th century. See Bellonci, M., *I segreti dei Gonzaga,* Firenze: Mondadori, 1947. She bases her account on Baschet and the extensive documentary material in the Medicean and Gonzaga archives.

in the Palazzo del Te, long a residence for the favorites of the Gonzagas, and there she presided over an elegant little court of the most literary ladies and gentlemen of Mantua, among whom was the poet Battista Guarini [13]. It is very likely that most of the texts of this volume were written by the members of this salon of Donna Agnese's and thus, because it was so small a circle, may also have caused the volume to be limited in its appeal.

De Wert's madrigals were included in all the important collections of the period. Barrè's *Secondo libro delle muse* (1558), Gardano's *Musica di XIII autori illustri* (1577), Phalèse's *Harmonia Celeste* (1583), Scotto's *Spoglia amorosa* (1584), N. Yonge's *Musica Transalpina* (1588), Gardano's *Dialoghi Musicali* (1590), Gerlach's *Gemmae Musicalis* (Bks. I, II, III), Phalèse's *Melodia Olympica* (1591), and *Paradiso musicale* (1594), and many others each contain one or more madrigals by Giaches [14].

In this large body of secular music 219 poems are used as texts for 371 madrigals. Some of the poems are *canzoni* or *capitoli* set to music as cycles of madrigals; others are series of ottavas; still others are sonnets which are invariably set in two *partes*. A search through the works of the major Italian poets and most of the poetic anthologies published during the latter half of the sixteenth centuren has enabled me to identify the authors of roughly 50 percent of the texts. Probably many of those remaining unidentified were by obscure poets now forgotten, for it was the fashion at the Italian courts for every person with a pretense to culture to attempt to write verse. One hundred sixty-eight compositions have definitely been identified. Of the remaining number, twenty-five are *poesie d'occasione* and eight are *madrigali spirituali,* which we may justifiably assume were the work, for the most part, of such obscure poetasters. The residue of unidentifiable poems contain, the present writer feels, some by Guglielmo, Ferrando, and Alfonso Gonzaga, the princely versifiers, and probably also some by Guarini, perhaps also some by Tasso [15].

[13] It was under her inspiration that the *Pastor fido* was undertaken for performance in 1591. She and Guarini, together with the Duke, were in complete charge of every detail. It was to be the most sumptuous performance ever given in Mantua — the courtyard of the palace was to have been covered and illuminated by a thousand torches, rich tapestries and garlands were to deck the walls and windows. One does not wonder that Leonora, the Duchess, was not pleased, although she said nothing. But her disapproval must have been evident for during the rehearsals and final feverish preparation of the actors, singers, music and dances, Guarini wrote to Cardinal Scipione Gonzaga that he felt that the performance would never take place, and several days later made the same remark to a friend. He was perfectly right; Leonora evidently put her foot down, and the *Pastor fido* was not given at Mantua until 1598.

[14] See Appendix B in *The 5-part Madrigals of Giaches de Wert,* MacClintock, C. Ph. D. Dissertation, Indiana University, 1955.

[15] Solerti points out that not all of Tasso's verse was published during his life-

In selecting the poems which he set to music De Wert followed the general pattern of sixteenth century composers by choosing a large proportion from the very greatest of poets. Certainly it is evidence of the extraordinary artistic culture of the Italian courts during the sixteenth century that the musicians were able to obtain an appreciative audience for such great literary works. Our composer drew a majority of his texts not only from the works of the ever popular Petrarch, Ariosto, and Tasso, but also from Della Casa, Castiglione, Sannazzaro, Guarini, Bembo, and Tansillo all outstanding poets of their centuries. Curiously enough he uses no texts from Dante, though several of his contemporaries set passages from the *Inferno.* There are, of course, many occasional pieces such as were frequently produced by all court musicians for weddings, festivals, nativities, receptions of foreign dignitaries, the texts for which were very often written by a patron.

Our composer chose a far greater number of Petrarch's poems to set to music than those of any other writer; many sonnets and several canzoni from the *Rime* and three stanzas from the Trionfi — in all 68 madrigals. Two strains of feeling are found in these texts — the poet's joy in his love for Laura, as, for example, in *Per mezz' i boschi,* and his consciousness of his deep sinfulness in texts such as the *Padre del ciel* [16]. De Wert's interest in the lyrics of Petrarch was continuous during his productive life of thirty-seven years: Book I (of 1558) contains ten madrigals to Petrarch texts; Book II, twenty-one; Book III, ten; Books IV, V, VII, four each; Book IX has ten, and Book X (of 1591), two.

Next in importance as sources for texts are the epic and lyric poems of Ariosto and Tasso — each represented by twenty poems. Until the appearance of Tasso's *Gerusalemme liberata,* Ariosto's *Orlando furioso* was the favorite source for texts because amorous, dramatic, passionate or humorous stanzas all are to be found in it. Giaches has taken eight madrigals from this work. These, which all appeared in the first seven books, are lyric or descriptive with the exception of *Dunque basciar* (Bk. I *a 4*). The two *capitoli* of Ariosto are rather unusual as texts for music; one is a very frank description of a night of love, and the other is addressed to the moon, complaining that her light prevents the lovers' tryst. Both were certainly

time. De Wert might well have been acquainted with them in manuscript. It is also possible that he used some of the poems in their first draft, and that Tasso revised them later before publication. I have found proof of this in the case of Guarini, and it might easily be true also in the case of Tasso.

[16] Einstein says that in Petrarch, this first modern man who is so able to express his most intimate feelings and delicate sentiments together with the discordance of his feelings, we have a "contrapuntal poet", and that his poetry was predestined for the 16th century madrigal. (*Italian Madrigal,* 190).

intended to be humorous! The lyric stanza, *Avorio e gemma,* is a charming avowal of the lover's fidelity.

Giaches de Wert was apparently the first musician to set any of Tasso and included one of his sonnets in Book VI of 1577. The first to contain any passages from the *Gerusalemme liberata* was Book VII, in which two stanzas from Canto XII appear; Book VIII contains 12 ottavas from the same poem, ten of which are highly dramatic and pathetic. These are the famous choral recitatives — "monody before the birth of monody" [17]. There are in all twenty madrigals to texts from Tasso: those from the *Gerusalemme liberata,* two sonnets which are *rime d'occasione,* three *rime libere* written in honor of the Este family, and one stanza from Eclogue III, *La festa campestra.* One of the two sonnets, *Donna se ben le chiome,* was addressed to Isabella Bendidio (sister of Lucrezia Bendidio, a member of the famous *concerto delle donne* at Ferrara) on the occasion of her wedding to Cornelio Bentivoglio in 1573; the other sonnet complements the Countess of Sala. Mirtillo's song, *Non sospirar pastor,* was part of Tasso's third Eclogue, a little pastoral scene undoubtedly presented on the stage. Two of the stanzas from the *Gerusalemme* are also of a pastoral, descriptive nature, very lyric and beautiful (*Usciva homai,* Can. XIV, 1, and *Sovente alhor,* Can. VII, 19). There was a close personal association between the poet and musician lasting some twenty years, and we may assume that De Wert's settings met with the poet's approval, for in *La Cavaletta* he asks that "Messer Giaches" (along with Luzzasco and Striggio) bring music back to its former high and serious state [18]. Tasso also compliments Giaches in a poem, *Ad un musico che avea posto in musica alcuni madrigali.* The "musico" most certainly refers to De Wert because Vincenzo is named as his patron [19].

Luigi Tansillo, a *petrarchist* and poet of the Counter Reformation, is represented in Giaches' work by 21 madrigals — three *stanze,* two long *capitoli* of six parts each, and three sonnets.

Guarini, a frequent visitor at the Mantuan court and, like Tasso, personally connected with Wert, provided texts for fifteen madrigals. We know that for the projected performance of the *Pastor fido* of 1592 De Wert and

[17] The five stanzas from Canto XVI beginning "Qual musico gentil" (the episode of 'Armida abandoned') were destined to enjoy extraordinary popularity during the next two hundred years, the most famous settings being those of Lully and Gluck, both of whom used the libretto Quinault, the French poet, had adapted from Tasso.

[18] Tasso, T., in *Dialogi scelti di T. Tasso,* Milan: Sanzogno, 1878, p. 179.

[19] Tasso, T., Ed. of 1724, Vol. II, 452. Seel also *The Italian Madrigal,* 514, where it is printed in full.

Rovigo were charged with the music for the intermezzi [20]. In 1595 Giaches published ten madrigals to texts from the *Pastor fido* (all drawn from the role of Mirtillo), but it is impossible to say whether or not these had been prepared for that same performance. De Wert drew upon Guarini's lighter madrigal verse also: the madrigal *O come vaneggiate Donna* (Bk. IX, 10) is another (perhaps earlier) version of *Donna voi vi credete,* which appeared in the first edition of the *Rime* in 1602. *Un bacio solo* (Bk. IX, 12) is also a variant of the madrigal of the same title in the 1602 edition. It is quite possible that both were written for Mantua or Ferrara, then later revised and published.

Other poets represented are Sannazzaro (1 sonnet), Giovanni della Casa (2 sonnets), Marino Palma (1 dialogue), Pietro Bembo (1 sonnet), Guglielmo Gonzaga (1 sonnet), Federigo Affanni (2 canzoni), Angelo da Costanzo (1 sonnet), Ferrando Gonzaga (1 sonnet). One can hazard a guess that several others were written by one or another of these writers because of similarities in style; but it is impossible to find corroboration in any of the existing anthologies.

A thorough consideration of the poems which De Wert set, the ideas which they treat and the way in which they are treated, is of vital importance to an understanding of his musical style and his place in the evolution of the madrigal, because one of his primary artistic principles was that the music should be immediately inspired by and expressive of the literary text. In this respect he is comparable to his older contemporary (and compatriot) Cipriano de Rore and to his younger contemporary Marenzio. He anticipated Monteverdi, because more than thirty years before Giulio Cesare Monteverdi made the famous *Dichiarazione* in his brother's behalf, "che l'oratione sia la padrona e non la serva della musica", De Wert was striving to enhance poetic symbols by suitable musical movement — to achieve a musical style which would be a worthy counterpart of the emotional, poetic expression. Let us, then, examine briefly some of the poetic subjects used for musical settings.

While, as is perhaps to be expected in any musician who undertakes to set the poems of Petrarch and the sixteenth century petrarchists, a considerable proportion of the poems used are concerned with love, it is interesting and perhaps surprising to record that De Wert did much of his best work under the inspiration of some of the sonnets of Petrarch which were not concerned with that subject. Sonnets such as *Io vo piangendo, Passa la nave mia, Quand'io mi volge indietro, Padre del ciel, Mia benigna fortuna, Fiamma del ciel,* are concerned with the most intense soul-

[20] Arch. Gonzaga, B. 2659. Letter of Nov. 26, 1591, from A. Chieppio to the Duke in regard to the performance of the *Pastor fido* and the music for it.

searching, as are many others in the *Canzoniere* where the poet examines his conscience; they are philosophical, even religious. A notable example is the virulent attack upon the Church and the hypocrisy of the clergy in *Fiamma del ciel* — one of Petrarch's most bitter and satiric sonnets; another is his *mea culpa,* his confession of sin in the *Padre del ciel,* both of which have inspired some of the most effective expressionistic music of De Wert, the latter in particular reaching a profundity of emotion seldom attained in madrigalian composition. Other poems, Della Casa's beautiful description of Sleep (*O sonno*), Affanni's *Qual di notte talhor,* a lyric canzone on the subject of fleeting beauty and the inevitableness of death, Castiglione's *Le rovine di Roma,* [21] Ariosto's *Vaghi boschetti,* Tansillo's *Valle nemiche al sol,* Tasso's *Vago augelletto* and *Usciva homai,* poems by other writers in praise of Night, the Juniper tree or the Mincio, still other verses of a pastoral or descriptive nature, lend great variety and charm to the entire collection.

However, the majority of the poems are on the subject of love, requited and unrequited. Undoubtedly the most beautiful are the many sonnets of Petrarch and his two wonderful canzoni *Di pensier in pensier* and *Ne la stagion che'l ciel s'inchina,* the second of which is also a magnificent description of nature. There exist also a number of sonnets in imitation of Petrarch, as well as many light, epigrammatic madrigals. The selections from *Il Pastor fido* fall definitely into the category of "unrequited love". At the opposite pole is *Tirsi morir volea,* a sentimental and amusing dialogue much to the taste of the late sixteenth century, describing the ecstasies of reciprocated passion.

A number of the madrigals are humorous, one describing the ex-lover's happiness at being free from the bonds of love; in another amusing text the lover asks if he must always be fated to be loveless, for he alone does not sigh, or turn hot and cold; still another gaily remarks that since an earlier comer has already won his lady's love there is no reason to be downcast about it. The Ariosto *capitolo* addressed to the Moon (*O nei miei danni*) was undoubtedly considered very humorous.

A study of the occasional pieces, while it perhaps adds little to our knowledge of De Wert's musical technique, does cast much light upon his position at court, the life of a tame composer, and leads into fascinating by-ways in the history of northern Italy. Of the many occasional pieces a number can be linked with certain persons or occasions by the dedications or by allusions in them to names, places, and events. Other poems,

[21] There is some difference of opinion among scholars about this poem. It has been attributed by some to Guidiccioni.

such as Petrarch's *Gratie ch'a pochi il ciel,* or Ariosto's *La verginella* may be assumed to have been used as compliments to beautiful ladies not specifically named, for it was the general practice to use well-known poems in this fashion. De Wert was a good servant of his masters and doubtless at their request rather than from any purely personal interest he composed complimentary pieces in honor of several of the most noble ladies of the Mantuan and Ferrarese courts. Such an interesting case is that of Tasso's sonnet *Tolse Barbara gente* (VI, 3) celebrating Barbara Sanvitale, with whom the young Prince Vincenzo was deeply infatuated, without any doubt set to music at the Prince's request at the moment when he was most deeply involved. Another such instance is the *Donna se ben le chiome,* which we have mentioned before. Giaches may have composed the music for it at the request of either Tasso or of Bentivoglio himself.

The madrigals *Questi odorati fiori* and *Vener ch'un giorno* (VIII, 13, 14) were intended as compliments to Margherita Gonzaga, Duchess of Ferrara; and at least one of these was written for the *concerto delle donne. Sorgi, sorgi* (VII, 1) and *In qual parte ratto* (VII, 13) were paeans for the marriage of Vincenzo to the ill-fated 15-year old Margherita Farnese. *Mesola, il Po* and *Ha, Ninfe adorne* (IX, 13, 14), both texts by Tasso, were composed on the occasion of the completion of Alfonso d'Este's new summer residence at Mesola. The wedding canzone *Quella donna real'* was probably written at the time of Alessandro Farnese's marriage to Maria of Portugal in 1563, the allusion to the Tagus river, the date of the print, 1564, and the fact that this reprint of the Second book is dedicated to Ottavio Farnese, all being evidence for this conclusion.

It is certainly worth while to call attention to at least three of the *madrigali spirituali* interesting for historical if not musical reasons. The first, in Book V, number 13, is a poem celebrating the victory of the Venetians over the Turks at Lepanto in 1570, an event which history has shown to be of the greatest importance in Western civilization because it marked the final defeat of the Ottoman attempt to dominate the Western world. The text, of no great literary merit, shows a definite consciousness of the historical importance of the battle. The other two madrigals are interesting because they reveal aspects of the music furnished a noble household for purposes other than entertainment. One, a prayer for Divine guidance (quite possibly written by Cardinal Alfonso Gonzaga), appears in Book I. The other, in Book III, is a hymn of thanksgiving for the recovery of a member of the family, presumably a noble patron, after a very nearly fatal illness.

The poems used for De Wert's madrigals provide us with an excellent study of the way the style in texts changed in his lifetime. The earlier books are almost entirely made up of sonnets and canzoni, with ottava

stanzas here and there, and largely drawn from older writers such as Petrarch and Ariosto. In Book VII the long canzone cycle disappears and in its stead we find nothing longer than a sonnet or a pair of ottava stanzas, with the exception of *Tirsi morir volea,* 20 lines in length. In Book X only two sonnets appear, all the rest of the compositions being to verses of 8 or 9 lines — real madrigal verse. The subject matter changes also in the later books. Highly emotional, dramatic ottavas from the *Gerusalemme* now appear; light, sophisticated, mannered, and epigrammatic poems take the place of the longer, high-flown sonnet which complained of love unrequited or which praised the lady's charms. Verse of a pastoral and representational character also comes to the fore; for example, the selections from the *Pastor fido,* from Tasso's pastoral poems and Sannazzaro's *Arcadia.* The favored poets after 1580 are Tasso and Guarini.

Giaches de Wert made his debut as madrigalist in 1558, at a moment when the madrigal in Italy was still something of a novelty and far from the perfection it later achieved. Willaert and Rore had already established, at least in northern Italy, many of the artistic canons which governed this new and flourishing kind of music. The primary goal, that of subjective expression of the text, they had sought by using many different devices — harmonic modulation, chromaticism, heightened feeling for tonal centers. They made experiments in greater clarity of textual declamation through chordal passages and a more or less speech-like melodic line. Giaches, one of the last of the *oltremontani* in Italy, was absorbed in and influenced by this new music, took an active part in its development, and revealed himself from the start as one of the *avant garde,* allied with the progressive school of Venetian composers. Unlike his two great Flemish compatriots Lassus and Philippe de Monte, who failed to continue in their original progressive path — Lassus becoming something of a musical reactionary and Monte losing touch with modernity — De Wert continued in his modernism, ever refining his technique, gradually abandoning mere madrigalisms for a deeper, more real expression, turning his marvellous contrapuntal skill to account in the service of musical interpretation as well as for achieving polyphonic brilliance. Although it was reserved for a younger group — Marenzio, Gesualdo, and Monteverdi — to bring the madrigal to its logical and ultimate form, De Wert was one of those who helped to break the path and his role is the important one of transitional figure.

The madrigals comprise the most extensive and important portion of De Wert's music, were written during his entire creative period, and may be considered the heart of his creative production. From them we can obtain a clear idea of his artistic development, for they reflect the tremendous changes that were taking place. An attempt has been made elsewhere to deal with the music and to analyze elements of his style in more detail

than is possible here [22], but a brief synopsis of each book of madrigals and some discussion of the important features of each will be helpful in putting into true perspective De Wert's position in the music of the sixteenth century.

In 1558 his *Libro primo de Madrigali a 5 voci* appeared. It contains 21 compositions (listed as 36 single madrigals) — one canzone in five *partes,* one setting of three ottava stanzas from the *Orlando* (*La verginella*) in three *partes,* nine compositions each in two *partes,* one dialogue, and nine single madrigals — an ambitious first offering [23]. It presents a variety of genres, not only revealing him as a composer thoroughly grounded in Netherlandish polyphony and the older technique of the motet-like madrigal (twelve of the twenty-one compositions are in this style) but also foreshadowing his mature work. At first glance it might appear that his style is basically homophonic rather than polyphonic, but a closer inspection shows that he writes characteristically in true note-against-note counterpoint with very little melismatic movement to break the *appearance* of vertical harmony. Actually the old point-of-imitation technique is used with great skill and the contrapuntal texture is well worked out, with frequent passages where one or two voices drop out or where he uses different groupings of the voices. One madrigal, especially, in his imitative style should be described — the setting of Petrarch's famous *Fiamma del ciel.* The texture here is dense (reminiscent somewhat of Gombert), rarely broken by rests in more than one or two voices at a time, a ceaseless movement that exactly conveys the impassioned invective of the text. Here, too, we meet his most extensive use of *color* — blackening of Minims and Semibreves in the beginning of the *2a parte* which causes interesting rhythmic conflicts and heightens the expression of wrath and fury. Polyphony is here used expertly as an expressive device.

However, the compositions in Book I also present many elements attenuating the basic style — remote modulations, frequent use of chromatically altered tones, much cross-relation, homophonic blocks in contrast to the polyphonic texture, a considerable use of half-choir or "echo" choir effects, and in particular, a strong feeling for modern tonality; newer devices which point directly to the practices recently introduced by Willaert and Rore. Five madrigals in particular exhibit these traits and indicate

[22] MacClintock, C., *The 5-part Madrigals of Giaches de Wert,* Ph. D. Dissertation, Indiana University, 1955.

[23] Also in 1558 one madrigal *a 4* was included in Barrè's collection *Il Secondo Libro delle Muse — Chi salirà per me,* which became perhaps the most famous of all. It was *not* included in the 1561 edition of 4-part madrigals, as stated in the article on De Wert in Grove's *Dictionary of Music and Musicians,* 3rd ed. It was printed innumerable times, however, in various collections.

the path Giaches is to follow later. The first of the group, a cyclic setting of Affanni's canzone *Qual di notte* [24], is a remarkable canzone and might be said to constitute an announcement of Giaches' artistic credo. It is in almost strict homophonic style with the feeling of a single tonality, that of g minor (the e-flat and f-sharp in transposed Dorian are used consistently) strong throughout, a feeling which is enhanced by the succession of cadences at the end of each *parte*. The *prima parte* closes on D (V), the second on A (II of G or V of V), the third on C (IV of G, which here functions as dominant to the opening chords of the next *parte,* the fourth on D (V), and the final cadence is on G; surely such key relations are not purely fortuitous. Here, too, Giaches is already aware of the poignant effect of the melodic diminished fourth (B-flat-g-f-sharp) and uses it frequently, as well as much cross-relation, to express the *affetto della parola*. These devices he will continue to employ throughout his work. Of interest also is the use of unifying thematic material appearing at the beginning of each stanza — a rising melodic curve which reaches a peak and then falls, a contour characteristic of the opening of each movement except the fourth, which may be considered an inversion.

The madrigal *O sonno* (I, 11) is striking in its dark color and in the supple molding of the voices — long graceful lines which accomodate Della Casa's run-over verses admirably — and in its delicate nuance and expressiveness, revealing the composer's awareness of subtle expressive possibilities by remote modulations, chromatic alterations, and cross-relation. It will stand comparison with Rore's slightly earlier setting of the same text. De Wert's setting of *Aspro core* (the Petrarch sonnet so often composed by "expressive" madrigalists) would seem to have been directly inspired by Willaert's madrigal on the same poem [25]. Like Willaert Giaches not only opens this madrigal with a series of chords of the sixth, but begins more daringly with a chord of the 6th on B-flat, the lowered sixth in the Dorian mode. In this composition he begins that characteristic use of fauxbourdon-like series of sixths which might almost be termed his musical signature [26].

[24] A long poem on the subject of the transience of all things and the inevitability of death, but not a "lament for the death of a lady presumably a Gonzaga". (Einstein, *Italian Madrigal,* 515). The poem may be found in *Rime di diversi poeti de' nostri tempi di nuovo poste in luce da Borgogni, Gherardo d'Alba Pompea, L'Errante Academico Inquieto di Milano.* Venetia, presso la Minima Compagnia, 1599.

[25] It appeared in the *Musica nova* of 1559, whereas Giaches' print came out in 1558. If the *Musica nova* was a reprint of a collection which presumably appeared about 1545, as Carapetyan says ("The *Musica Nova* of Adriano Willaert", *JRBM,* 1946, 200) then it is likely that Giaches was following the acknowledged master of the time.

[26] See Vol. I, 3, 1 p.m. 1-10.

Passer mai solitario (No. 15) opens with a solo passage, to emphasize the words, against which doubly opposed motifs are worked out contrapuntally; here, too, we find illustrated De Wert's characteristic use of cross rhythms and his fondness for sudden shifts of meter. In the *2a parte* there is very effective use of half-choirs. In this madrigal he introduces parallel descending fourths to express sorrow and lamentation [27]. This device, characteristic of De Wert, is a madrigalism which Monteverdi, too, was to use again much later, with so great effect, in his Book V and following.

Pien d'un vago pensier (No. 13) also exhibits these same newer tendencies, with considerable emphasis on the melodic diminished 4th and harmonic blocks for relief of particularly expressive words. The Dialogue *a 8* (*Ch'io scrivo da costei*), reprinted in numerous anthologies, was apparently much liked in court circles. It is in straight-forward, homophonic *cori spezzati* style, all voices declaiming the words simultaneously (with the exception of a few ornamental cadences) and the melodic line moving within a narrow compass, and foreshadows his later dramatic-declamatory madrigals.

The Second Book (1561) is in essence a continuation of Book I. Everything is directed to the expression of the text and to a clear understanding of it as well. Eleven of the sixteen items [28] are from the *Canzoniere,* some of Petrarch's most philosophical and reflective poems among them. Giaches strives to portray the poignancy and anguish of the poet by every means at his command, even resorting to such extraordinary procedures as the use of the augmented second (in the line *Io vo piangendo*) and to the leap of a 7th on the word *fallo* (*Amor io fallo*). Aside from a greater tendency to simultaneous enunciation of the words in all parts — a vertical alignment which could be called, paradoxically, homophonic counterpoint — there is no great advance over Book I.

In the same year 1561 the book of 4-part madrigals appeared. They appear to be compositions which De Wert gathered together and presented, at the suggestion of his patron Camillo Gonzaga (as he implies in his dedication), to the Marchese di Pescara. They are not as advanced harmonically and stylistically as the other two earlier books. They have a definite affinity to the four-part madrigals of Arcadelt in their rather uncomplicated polyphonic structure, chordal passages which alternate with polyphonic ones, their lack of "affective" harmonies and madrigalisms, and in the extremely skillful and smooth writing. Chanson influence may

[27] See Vol. I, 15, 1 p.m. 21-23.

[28] In referring to "items" or "compositions" a complete madrigal composition is meant. In the tables of contents of the madrigal books the separate *partes* are always listed individually, giving the impression of 25 or 30 compositions, whereas in reality a composition may consist of two or more *partes.*

be seen in note repetition and in the frequent use of the "narrative formula". Many of them could be, and undoubtedly were, performed as solos, one voice taking the melody and the other voices and/or instruments forming the accompaniment. Einstein has called this book an "apotheosis of homophony" and has suggested that De Wert "is prematurely writing monodies" [29]. It may well be that some of them were tentatives in the dramatic-declamatory style. The volume contains 21 compositions, of which only three texts have been definitely identified.

In the first two books of five-part madrigals Giaches, adopting a musical position somewhat in advance of the early group of madrigalists, had shown himself clearly a "modern" in the manner of Cipriano de Rore; now with Book III, brought out in 1563, he attains his true artistic stature and becomes a real musical personality. The previous groping toward the new concept of the madrigal becomes hardened into a real grasp of the technique; he is now the true forerunner of Marenzio and Monteverdi both in his exploration of harmonic and melodic possibilities and in his sensitive and skillful renderings of the text. This aspect of De Wert's work has never been pointed out, and is of primary importance. We can see very clearly after Book III that De Wert must be considered a real link between the *prima prattica* and the *seconda prattica* and what the development was to be. In the light of these madrigals, and those of other composers as yet not thoroughly examined, the later work of Marenzio, Gesualdo, and Monteverdi does not come as a surprise.

Book III contains 15 compositions: five dedicatory madrigals, of little real musical interest; three long cycles, two on Petrarch *canzoni* and one on an Ariosto *capitolo,* five madrigals of two *partes* each, one *madrigale spirituale,* and one dialogue. The dedicatory pieces, in a brilliant, sonorous style, are well suited to their function. The dialogue *a 7* is in *cori spezzati* style, the three upper voices forming a choir of high voices to represent *Filli* and the four lower parts another choir to represent *Damon.* It is a light, sentimental piece, of interest mainly for its feeling of major tonality and for the clearly harmonic function of the two Bass parts.

Of far greater interest and importance are the other items — the three cycles and the remaining madrigals. They are, one might say, experimental and demonstrate great advances in the means used to heighten and more effectively symbolize the meaning of the text. The harmonic possibilities are greatly enhanced by the frequent use of genuine chromaticism, augmented and diminished intervals, harsh and bold passing dissonance and unprepared dissonance, the deliberate use of such archaisms as the "Lydian" and "Landini" cadences, remote modulations. Textual expression is brought

[29] *The Italian Madrigal,* 517.

to a new intensity by the use of descriptive motifs and melodic lines which move in a very wide range, by chordal blocks for *gli affetti* and emphasis, madrigalisms such as Fusa rests in such words as *sospirar, sospirando,* etc., and by the frequent use of cross-relation and a feeling of unstable or wavering tonality in passages dealing with strong emotions.

Especially in the canzon *Di pensier in pensier* (No. 4) in six *partes,* 387 measures in length, Giaches gives the measure of his new technique. In it every nuance, every phrase of the poem is depicted musically. The texture is delicate and graceful, with a felicitous grouping of voices throughout and much use of trio and quartet sections in echo effects (transposed to the upper or lower fourth or fifth) in contrast to the full choir; contrapuntal and homophonic movement balance each other so that this long work, far from being monotonous, offers a great variety of tonal color and contrast. Some madrigalisms are present, to be sure, but the work does not bristle with obvious symbols. Rather does De Wert attempt a more purely musical means of expression. The melodic lines move in a fairly narrow range, often approaching the inflection of speech; for expressive purposes, however, he does not hesitate to span a tenth or twelfth, or to use a diminished interval.

Both these devices are characteristic and will be met again and again. The Bass has begun to lose its melodic character, participating in imitation only at entrances, and thereafter forming a harmonic support. A certain polarity between the uppermost voices and the bass is beginning to make itself felt. The harmonic movement throughout is of great interest. In Dorian mode, the cycle has a tonal unity, as may be observed from the sequence of final cadences: D-A-A-E-A-D, and also from the frequent V-I and IV-I progression of the bass. Within each section the requirements of textual expression lead him to the most felicitous use of such devices as change of mode (to use modern terms) and remote cadence points [30].

A characteristic use of cross relation is noticeable throughout. For a harsher effect, in the line "E quant' in più selvaggio loco mi trovo" the composer resorts to the Lydian cadence. He also carries chromatic alteration to greater lengths than in earlier works. In one instance he actually writes the A major scale!

The chromaticism is of particular interest also because the accidentals are so carefully placed that it is possible to formulate a few general prin-

[30] Even Marenzio, some twenty years later, does not use any more striking device to express the idea of coldness than a change from G major to B major (*L'alto nobil pensier;* also see *Italian Madrigal* ex. p. 642). Giaches' movement from O to B must have been rather startling for his time. See, for example, III, 4, 3a p.m. 7-11; 4a p.m. 51-59; III, 7, m. 20-28.

ciples which apply to his use of accidentals and to our interpretation of them [31].

The other two cycles in volume III both display the growing tendency to major or minor tonality. *O più che'l giorno* (Ariosto) is in transposed Dorian which tends towards g minor throughout. The canzone *Nella stagion'*, so descriptive of evening when all things seek repose, is clearly in C major. The style is contrapuntal, with imitation as the main structural device. Although the technique is that of the older polyphonic madrigal the texture is lighter, less opaque than formerly because of the constant regrouping and contrasting of the voices. For the form Giaches goes back to the first Canzone in Book I and writes each *parte* in an A A B form, with derivative thematic material for each section. There is very little chromaticism or remote modulation; dissonance, however, is used logically and effectively. To point up the words "l'infiammate rote" he uses an embellishing dissonance, and at the words "E duolmi" he is so bold as to use an unprepared dissonance [32]. This is of some significance, for he will continue to employ this particular device with growing intensity and refinement.

The modest beginning in Book III ultimately results in a series of harsher harmonic clashes [33]. While they are not excessively bold, it is only a step from these dissonances to what Artusi called the "impertinentie" of Monteverdi.

Some mention should be made also of *Nove fiamme* (No 9), another highly experimental composition, which opens with a chromatic scale

[31] An examination of all the chromatically altered tones in De Wert's secular work, in their harmonic context, has enabled the student to make some generalizations.

1. If a single accidental appears before the first of two notes on the same pitch at the end of a phrase, the accidental is valid for both *if the chord does not change.*
2. If an accidental appears before the first leading tone in an ornamental cadence it is valid for the second. (This amounts to the same as the above.)
3. A rest, or change of chord, or beginning of a new phrase cancels the previous accidental *unless* another accidental is placed before the succeeding note or notes. If there is a redistribution of chord members, and omission of accidental, without change of chord, it is most likely that the accidental is cancelled.
4. If there is an accidental between two notes on the same pitch it affects only the second note. In such cases the second note is usually altered to give it the function of a leading-tone, e.g., d-fb-a followed by d-f♯-a g-b-d.
   dI GV GI
5. In sequential chromatic movement the accidental is valid only for the note before which it stands.

For a fuller discussion of these point see: *The 5-part Madrigals of Giaches de Wert,* I, 61-68.

[32] See III, 11, 2a p.m. 78; 4a p.m. 55-56.

[33] See XI, 4, m. 18-28.

passage in the Tenor — A, Bb, B♭, C, C♯, D — and which also contains bold dissonances and harsh passing progressions, as well as a most beautiful example of that cadence, so favored by William Byrd, which uses the major and minor third of the same chord in immediate succession in different voices.

If we have dwelt at length on the novelties in Book III, it is because this phase of his music has been almost totally ignored. Giaches, like others in this period, was experimenting with technical means of expression as early as 1563, and his contribution to the development of the madrigal was not solely the dramatic-declamatory style. After Book III never again does he use these newfound expressive resources in quite so prodigal a manner. The period of intense harmonic experimentation is over; the more startling effects are henceforth reserved for climaxes.

The next three prints, Books IV (1567), V (1571), and VI (1577) show continued progress and refinement of technique. Book V, dedicated to the Accademia Filarmonica of Verona, is the most interesting musically and is characteristic of the group. In contrast to Books IV and VI, the first dedicated to Duke Guglielmo of Mantua, the second to Prince Vincenzo, both of which contain many *pièces de circonstance* and laudatory works, the contents of V are almost exclusively on texts of a more general nature and of a high literary quality.

The discursiveness of the older madrigal has now begun to disappear; the Sonnets, while still set in two *partes,* are of lesser dimensions and have a greater feeling of continuity between the two sections; even the one cyclic setting is considerably reduced (238 measures as contrasted to 385 measures in Book I for a text of approximately the same length). Our composer now uses less frequently the somewhat artificial chromaticism of volume III, but still employs chromatic alterations for color and for purposes of modulation. Madrigalisms, too, tend to have less importance, appearing more often as conventional oranaments or perhaps for the sake of pictorial expression, whereas the interplay and contrast of small motives and doubly opposed motives, and the frequent use of varied repetition, becomes of very great importance, Giaches' mastery of contrapuntal technique showing to advantage. The texture also begins to change; frequent pairing of the two upper voices and of the two lower voices creates greater polarity between the outer voices, and the constant regrouping of the voices in the Venetian manner, liberal use of rests, as well as brief homophonic episodes, give a certain lightness and transparency to these madrigals. Most important, a new, truly lyric quality begins to appear. *Per mezz' i boschi* (Petrarch) is an accomplished example, not only of a gracefully wrought lyric piece but also of a kind of expression that goes deeper than mere word-painting and depends largely on the quality and movement of

the melodic lines. The opening measures built on two short motifs skillfully treated, the division and contrasting of voices, the introduction of the Tenor as a solo on the words "E vo cantando" accompanied and echoed in varied repetition by a trio, the delightful tone-painting on "l'acqua mormorando" — all forecast things to come and hint of Marenzio. It is important to remark the *contrapposto* of two motifs in this madrigal, for this is the beginning of a technique which he will use extensively in the later books and which develops into closely-woven motivic treatment.

The entire fifth volume is characterized by the remarkable technical treatment of the thematic material and by the personal quality of the idiom. Although there are many madrigals worthy of examination, we can only point out that Giaches is steadily moving forward, using his contrapuntal skill for both structural and expressive means, boldly adopting newer harmonic resources to achieve a freer, more plastic vehicle of expression. (See No. 14, "Queste non son più lagrime", in which the opening motif is built on a diminished 5th, and No. 13, "Le strane voci", where each voice enters with a descending major sixth.)

With Book VII (1581) De Wert enters his most mature period and his full flowering as madrigalist, distinguishing himself by a refined technique and a resourcefulness in his means of expression which are truly individual. To be sure, he still uses the existing musical vocabulary, the many ready-made formulae which were common property of the sixteenth century, but in such a way that these little motifs, in themselves of small significance, when placed together in a proper context become part of a personal idiom. Tasso and Guarini now take their place beside Petrarch and Ariosto as favorite sources of texts, and the change is reflected in the music. The dramatic or lyric quality of the poems is conveyed musically with a realism new to the madrigal. De Wert's style becomes mannered to a certain degree, especially in those madrigals in which passion or emotion is depicted, and contains melodies which move through abnormally wide ranges, extremely wide or unusual intervals, baroque elements of contrast and repetition, harmonic bass lines which tend strongly towards the function of a *basso seguente.*

The Seventh Book opens with a festive madrigal in De Wert's most brilliant manner, a complimentary piece transformed from the rather static sonorities of the older *pièce d'occasion* into a much more sophisticated and technically interesting composition. Motifs and themes appear in inversion, stretto imitation, brief episodes in homophonic style alternate with the contrapuntal working out of three short motifs, and at the end a long passage in sequential patterns — in which the harmony is definitely generated by the bass — provides a brilliant close. No. 3, *Donna se ben,* evokes the lover's suffering by means of skillful recitation as well as contrapuntal

means, the three upper voices opposed to the two lower — a distribution he is now using very often. The *2a parte* presents Giaches' first extended use of motivic development — three motifs are opposed and developed for 23 measures, culminating in a fiery stretto, which is then followed by an effective passage in homophonic style to conclude with a brilliant coda. *Vaghi boschetti* (No. 6), to a stanza from the *Orlando* (VI, 21), one of De Wert's most delightful madrigals, is an airy bit of filigree. Contrasting, echoing choirs imitate one another in thirds and sixths, and the deliberate use of the augmented 2nd and the Lydian cadence add a piquancy to its charm. No. 8, *Solo e pensoso,* is an astonishing example of the use of extended range and of Giaches' virtuoso technique. The text finds a faithful echo in the music, every idea is delineated and the device of two or three motifs to express conflicting or contradictory ideas (really a kind of 16th century *leitmotiv* technique) is used most effectively. In the *2a parte* the "aspre vie e selvaggie" are depicted by wide leaps in chords of the 6th, and "Amor ragionando" by a monotone like recitation in a single voice — musical symbolism that surpasses mere madrigalism.

The most noteworthy item in the volume, however, is the setting of two highly dramatic stanzas from Tasso's *Gerusalemme liberata.* This is the first appearance in the Italian madrigal of a truly declamatory style, a real dramatic scene, and Giaches de Wert may well be considered its inventor. Beginning with all voices declaiming in similar rhythm, the composition continues in imitation interspersed with homophonic episodes. The real dramatic impact is due not only to the *recitativo* character of the whole work but also to its harmonic intensity.

The Eighth Book (1586), which Einstein calls an "Epochenwerke", contains the famous *concertante* madrigals written (presumably) for the ladies of Ferrara. These compositions, direct forerunners of Luzzaschi's trio madrigals, have been rather thoroughly discussed elsewhere [34]. The entire Eighth volume is a continuation of the Seventh in every way; the poems, for the most part, are taken from Tasso's epic work and from his pastoral verse and are set in the newer, more intense style. Although he still uses the 5-part madrigal form, our composer has now adopted, in most instances, that distribution of voices whereby the three upper voices, forming a group in contrast and opposition to the two lower, play the leading role. There is no longer equality of the five voices; the change from the old motet-like madrigal is very nearly complete. The poetic implications of the texts from the *Gerusalemme* demand ever stronger portrayal and in the dramatic madrigals *Qual musico gentil* and *Forsennata gridava* the pain and anguish are represented directly in the music; a genuine feeling of

[34] Einstein, "Die Anfänge des Vokalkonzerts".

passion is present. The volume contains a number of lyric texts, they too from Tasso's epic, which are given musical settings breathing the freshness of nature and embodying the new concept of *imitazione della natura* — musical impressionism. *Misera non credea* (Erminia's lament from Canto XIX, 106), a highly expressive setting, should be mentioned for it was evidently much admired and widely circulated; even as late as 1689 Angelo Berardi refers to it as an example of effective and proper use of the augmented 4th [35].

Giaches' productivity at this period was at its height, for in 1588 he brought out the Ninth Book of madrigals for 5 and 6 voices, which are continuations of those in the two preceding books both in style and in choice of texts. The setting of the first two stanzas from Petrarch's *Mia benigna fortuna* reaches a new peak of expressiveness; it is mannered, almost baroque in its contrasts of color and emotions. Many different technical devices are exploited here — suspended and passing dissonance, fluctuating tonality, high and low registers, archaisms, and direct chromaticism in particular [36].

In the second composition, a setting of Sannazzaro's *Ecco ch'un altra volta,* monody is apparent in spite of the polyphonic form. The Tenor melody only has a life of its own, the other voices renounce their independence and move in chordal style.

Other madrigals in this volume of interest from various points of view are: *Valle che de' lamenti* — remarkable for its treatment of the melodic augmented 4th and its sharp passing dissonance; *Vago augelletto* and *Quel Rossignol,* lyric pastoral scenes of great charm; and *Padre del ciel,* Petrarch's Good Friday sonnet, which reflects genuine emotion in its contrast of declamatory passages and its agitated development of several motifs.

The very next year, 1589, De Wert brought out his single volume of *Canzonette villanelle a 5,* dedicated to Leonora de' Medici, Duchess of Mantua. They are unique in his production, he himself says that they are "fuori l'usato mio stile", and contrast in many ways with the madrigals. Slight in both form and content, on humorous, tragi-comic, and amorous texts, these enchanting pieces are indeed *villanelle* — but in court dress. The popular native song — *villanella* or *frottola* — has become a sophisticated, elegant, madrigalesque bit of froth, its crudities transformed into subtleties, its vulgarities into allusions. The volume contains 27 items, among them three *villanelle francesi,* two *villanelle spagnuole,* one *villanella greca.* Two of the French songs are real chansonettes with fa la

[35] Berardi, A., *Miscellanea musicali,* 1689. Extract reproduced in Jeppesen, K., *Counterpoint,* New York: Prentice-Hall, 1939, 34.

[36] The composition has been printed in MacClintock, *5-part Madrigals of G. de Wert,* Vol. IV, Bk. 9, p. 48 ff., and *The Italian Madrigal,* III, no. 65.

refrains [37], the other is in the style of *musique mesurée*. The Spanish and Greek songs are lively and have a folk character that indicates a popular origin. One of the pieces is a *quodlibet,* in a mixture of Spanish and Italian. All the villanellas are very short and show a mixture of styles, intricate rhythms and imitative passages appear side by side with rustic parallel fifths and chordal sections. These villanellas cause one to wonder if they may not be the kind of music described by Giustiniani in his *Discorso sopra la musica:*

"In the Holy Year of 1575, or shortly thereafter, a style of singing appeared which was very different from that preceding. It continued for some years, chiefly in the manner of one voice singing with accompaniment, and was exemplified by Gio. Andrea napoletano, Signor Giulio Cesare Brancaccio, and Alessandro Merlo romano. These all sang bass with a range of 22 notes and with a variety of passagework new and pleasing to the ear of all. They inspired the composers to write similar works to be sung by several voices in the manner of a single one accompanied by some instruments, in imitation of the above-mentioned and of a certain woman called Femia. But they achieved greater invention and artifice, which resulted in some Villanellas which were a mixture of Madrigals in florid style and Villanellas. Many books of these by the aforementioned authors and Orazio Vecchi and others are seen today. But as the Villanellas acquired greater perfection through more artful composition, so also every composer, in order that his compositions satisfied the taste in general, took care to advance in this style of composition for several voices, particularly Giaches Wert in Mantua and Luzzasco in Ferrara. They were the superintendants of all music for those Dukes, who took the greatest delight in the art, especially in having many noble ladies and gentlement learn to sing and play superbly . . . ." [38]

Book Ten (1591) follows hard on the *Villanelle* and is distinguished by the epigrammatic and *précieux* quality of many of its texts, by the brevity of the madrigals and the diversity of styles as well as by a greater feeling of harmonic propriety throughout. The development of several motifs has now become a major structural device, and five of the compositions feature it. Imitative passages still appear, however, as in *Datemi pace* (Petrarch) which, after beginning with the theme in canon in two pairs of voices and developing the material for 26 measures, continues in the more modern *recitando* style. The dramatic scene, or dramatic-declamatory madrigal, does not exist in this volume. The major interest lies rather in six madrigals (Nos. 1, 5, 6, 10, 11, 12) with a definitely monodic character (similar to *Ecco ch'un altra volta* in Book IX) — any one of which could be sung by a solo voice with instrumental or vocal accompaniment. All use texts which cannot be identified and which were pro-

[37] One of these, "Un jour je m'en allai" has been published in W. Barclay Squire's *Ausgewählte madrigalen,* no. 40.

[38] Giustiniani, V., *Discorso sopra la musica de' suoi tempi,* (1630), ed. Bongi. Lucca: Giusti, 1878.

bably written by members of the circle around Donna Agnese Carretto [39], a group that would undoubtedly favor the newer style of accompanied solo performance for such amorous complaints [40]. The appearance of these madrigals, along with the fact that there are no dramatic settings, would indicate that there had come about a decided change of taste at the Mantuan court.

After a steady stream of compositions there comes now an interval of four years between the Tenth and Eleventh books. In this period Monteverdi's Third book (1592) and Marenzio's Fourth book of Madrigals (1594) had appeared — both largely composed to poetic material drawn from the *Pastor fido*. It would almost seem that the aging De Wert felt challenged by the younger men and, in his turn, brought out a volume which contains ten madrigals on texts from Guarini's pastoral drama. All are taken from the role of Mirtillo, and look forward musically to the new madrigal that will appear in Monteverdi's Fifth book of 1605. A comparison of Giaches' setting of *Cruda Amarilli* with that of Monteverdi will show how close De Wert was to the final phase, and how greatly Monteverdi was indebted to the older master under whom he served for six years. To be sure, Monteverdi's setting is more advanced harmonically, but the general procedure is similar; after the opening phrases (Monteverdi's in homophony, De Wert's imitative) both madrigals continue in *recitando* style, and at the end both combine two motives (which are so similar as to make it seem that Monteverdi's is modelled on De Wert's).

In this final volume, which appeared not quite a year before Giaches'

[39] The volume is dedicated to Donna Agnese.

[40] It is conceivable that they may have been influenced by the recent festivities in Florence on the occasion of Grand Duke Ferdinand's marriage (1589). We have absolutely no evidence that Giaches participated in that event, but we may safely assume that he was fully aware of what was going on, and probably familiar with the music of the *intermedii,* for three of the singers from Mantua took part in the performance. In one of the notes from Malvezzi's print of the music we read: "Il seguente madrigale cantorno con esquisita maniera et arte due giovine che servono il serenissimo Duca di Mantova, con invidia più che mediocre degli amatori di così nobile virtù, e da un putto, lor fratello, accompagnate dal suono di un' arpa e due lire: Bella fè natura . . . ." (Reproduced in Solerti, A., *Gli albori del melodramma,* Milano: Sandron, 1904, v. 2, 23.) Giaches' madrigals are not dissimilar to those composed for that occasion. We do not imply that De Wert had not hitherto been familiar with the theories of the Camerata, he undoubtedly was. If he had not written in the monodic style according to the principles outlined by Galilei it was probably because he was unwilling to sacrifice his splendid technique and musical opulence to the rather feeble kind of speech-melody, with its thin harmonies, demanded by Galilei; and also he was undoubtedly required in his position to furnish music of a certain kind that would be fitting for the numerous theatrical and other entertainments at court.

death, we can perceive the final result of his gropings and experiments. The madrigal has become basically homophonic; the division of voices into an upper trio and a lower duo is now standard practice — real five-part writing has all but disappeared. Imitative and polyphonic sections appear only briefly to ornament and provide contrast or, in certain cases, for expressive purposes. The declamatory technique is used more extensively than ever before, not only for the expression of highly emotional passages but also for narration, the *recitando* style serving admirably for such long scenes from the *Pastor fido* as *O Primavera* (III, sc. 1, 1-45). In this the movement of the voices is striking; the melodic lines no longer have the character of polyphonic thematic material or even motifs, but rather approach the true *recitativo* style. Here De Wert's use of the choral recitative (plus some chromaticism) gives Mirtillo's complaint an intensity that Monteverdi's 1592 setting of the same text fails to achieve.

Despite such older usages as a strict canon in three voices to open *Felice l'alma* (No 10), or the imitative entrances of *Scherza nel canto* (No. 5) and *Anima del cor mio* (No. 11), everything in the book points to monody. The very first composition, *Ah dolente partita,* has been called an aria in madrigal guise [41]), and No. 6 (*Udite lagrimosi spirti*) is really a *recitativo ed aria,* its 5-part form notwithstanding. Nos. 7 (*Poiche vuole il ben mio*), 8 (*Voi nemica crudele*), 13 (*Amor se non consenti*), and 14 (*Che fai alma?*) are strictly homophonic, with harmony controlled by the bass prevailing. Though it is probable that Einstein did not have access to Book XI in its entirety and based his phrase "monody before the birth of monody" upon an inspection of Book I *a 4* and Book VIII, the music in Book XI abundantly justifies his generalization.

This brief inspection of Giaches de Wert's secular production shows that his writing reflects the significant changes that were taking place in the four decades from 1558 to 1596. While, of course, it is not possible to make a definitive judgment of the music of Giaches de Wert until his entire religious production has become available, as his secular production now is, we can nevertheless at this point make some statements as to his place and importance in the development of sixteenth century music. It is true that he was an intermediary; but it is also true that he made some vital contributions to musical technique and that he added substantially to the body of very excellent madrigals which were written at the end of the century. One might sum up by saying that he progressed from the purely polyphonic motet-style madrigal in the direction of homophony and definitely foreshadowed the monodic style, which was to become the dominant feature of the Baroque. His extensive use of the dramatic madrigal

[41] Einstein, A., ed., *Golden Age of the Madrigal,* Schirmer. 1942, 94.

and the concerto-type madrigal, it is fair to say, anticipated and perhaps became the basis of the exceedingly important later madrigals of Monteverdi, particularly those in his Book V which, historians are agreed, were in their turn direct precursors of the dramatic cantata, chamber duet, and monody.

SECULAR PUBLICATIONS OF GIACHES DE WERT

1558. Di Giaches de Wert / Il Primo Libro de Madrigali / A Cinque Voci / Nouamente posti in Luce: / Et da lui proprio corretti alla stampa / In Vinegia, Appresso Girolamo Scoto. / MDLVIII.

1561. Il Primo Libro de Madrigali / A Quattro Voci / Di Giaches de Wert / Novamente Posti in Luce / et da lui proprio corretti. / In Vinegia, Appresso Girolamo Scotto. 1561.

1561. Madrigali del Fiore / A Cinque Voci, / Libro Primo. / Composti da Giaches de Wert, / Nouamente posti in luce & con ogni dili-/gentia corretti & stampati. / In Vinegia Appresso Girolamo Scotto, MDLXI.

1561. Madrigali del Fiore / A Cinque Voci, / Libro Secondo. / Con Altri a 6 e 7 Nel Fine / Composti Da Giaches De Wert. / Novamente posti in luce, & con ogni dili-/gentia corretti & stampati. / In Vinegia Appresso Girolamo Scotto. / MDLXI.

1563. Di Giaches de Wert / Il Terzo Libro de Madrigali / a Cinque Voci, Novamente stampato. / Con Gratia et Privilegio / A Cinque Voci / In Venetia appresso di Antonio Gardano. / 1563.

1567. Di Giaches de Wert / Il Quarto Libro de Madrigali / a Cinque Voci Novamente da Lui / Composti, & per Antonio Gardano stampati & dati in luce. / A Cinque Voci / In Venetia Appresso di Antonio Gardano. 1567.

1571. Di Giaches de Wert / Il Quinto Libro de Madrigali / A Cinque, Sei Et Sette Voci: / Novamente composti & dati in Luce. / Libro Quinto / In Venetia Apresso li Figliuoli / di Antonio Gardano. / 1571.

1577. Di Giaches de Wert / Il Sesto Libro de Madrigali / A Cinque Voci, / Novamente posti in luce / Con Privileggio / In Vineggia / Appresso l'herede di Girolamo Scotto. MDLXXVII.

1581. Di Giaches de Wert / Il Settimo Libro de Madrigali / A Cinque Voci, Novamente / Composto, & dato in luce / In Venetia appresso Angelo Gardano. / MDLXXXI.

1586. Di Giaches de Wert / L'Ottavo Libro de Madrigali / A Cinque Voci / Novamente Composto, & dato in luce. / In Venetia Appresso Angelo Gardano / M.D.LXXXVI.

1588. Di Giaches de Wert / Il Nono Libro de Madrigali / A Cinque et Sei Voci, / Novamente Composto, & dato in Luce. / Con Privilegio / In Venetia Appresso Angelo Gardano / M.D.LXXXVIII.

1589. Di Giaches Wert / Il Primo Libro / Delle Canzonet-/te Villanelle / A Cinque Voci / Novamente composte, & date in luce / Con Privilegio / In Venetia Appresso Angelo Gardano. M.D.LXXXIX.

1591. Di Giaches de Wert / Il Decimo Libro de Madrigali / A Cinque Voci, / Novamente Composto, & dato in luce / Con Privilegio / In Venetia Appresso Angelo Gardano. / M.D.LXXXXI.

1595. Di Giaches de Wert / L'Undecimo Libro de Madrigali / A Cinque Voci / Novamente Composto & dato in luce. / In Venetia Appresso Angelo Gardano. / M.D.LXXXXV.

INDEX OF MADRIGALS [1]

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Madonna quel bel sguardo	„ „ 7
Misero chi m'ha tolto	„ „ 14, 2 p.
Ne pur il mio secreto	„ „ 22, 2 p.

[1] Most of De Wert's madrigals which were published in the popular collections of the day first appeared in his own publications. There are, however, eight madrigals which appeared originally in collections and, with one exception, were never published in the volumes dedicated solely to his own work.

They are given below, together with the date and title of the collection in which they first appeared. (Titles are given in brief; full reference may be found in the Vogel-Einstein Bibliography in MLA *Notes.*)

Chi salirà per me (à 4) — 1558, *Secondo Libro delle Muse*
Che bello Epithemia — 1564, *Il Primo libro delle Greghesche*
D'un si bel foco (1 p.) — 1576, *Musica di XIII autori illustri*
Scorgo tant' alt' il lume (2 p.)
Hor fuggi infidele — 1582, *Il Lauro Secco*
Ninfe leggiadre — 1583, *Il Lauro Verde*
Amorose viole (1 p.) — 1583, *Li Amorose ardori*
Quanto lieto vi miro (2 p.)
Lungo le rive (à 7) — 1590, *Dialoghi Musicali di diversi Eccellentissimi Autori*
Fra l'altre belle — 1590, *Di Diversi Eccelentissimi Autori, Madrigali a 5 et a 6 voci.*

* Volume is indicated by Roman numeral; number of madrigal is indicated by arabic numeral and refers to the number of the madrigal within the volume. *Parte* is indicated by "p."

O cameretta	„	„	22, 1 p.
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c. *5-part Madrigals*

Editions or reprints referred to:

Vol. I	Reprint, 1564	Vol. VI	Edition, 1577
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„ II	Reprint, 1575	„ VIII	„ 1586
„ III	„ 1572	„ IX	„ 1588
„ IV	„ 1568	„ X	„ 1591
„ V	„ 1580	„ XI	„ 1595

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Ahi come soffrirò	XI, 3
Ahi lass' ogn' hor veggio	XI, 9
Ai crud' amor	I, 9 (1558)
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Felice il bel tacer	XI, 10, 2 p.
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I' l'ho più volte III, 4, 4 p.
I' mi riscuoto II, 11, 2 p.
Io mi vivea del mio VII, 7, 1 p.
Io non son però morte VIII, 1
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I' vo piangendo i miei II, 8, 1 p.
I vostri dipartir' IV, 6, 2 p.
Ite ardente sospiri X, 17
Ite pensieri miei, ite sospiri V, 8, 1 p.
Ivi senza riposo I, 5, 2 p.

L'alba cui dolci II, 1, 1 p. (1575)
L'alma cui morte del suo II, 4, 2 p.
L'alto valor e la virtù III, 10, 1 p.
L'anima mia ferita IX, 9
Lasso, ch' io già risento III, 5
Lasso, che mal accorto II, 9, 1 p.
Lasso, che tal non hanno IV, 12, 2 p.
Lasso, e l' mio loco V, 6, 2 p.
Lasso, non m'ode VI, 6, 3 p.
La verginella è simile II, 14, 1 p. (1575)
Le strane voci, i dolorosi *a 6* V, 13, 1 p.
Lieto Phebo del mar V, 9
Lunge da voi, se da voi VI, 7, 3 p.
Luci a me dolc' e care X, 1
Luce degl' occhi miei VI, 8, 2 p.
Lui dico il cui saper *a 4* VI, 1, 2 p.

Ma ben veggio or sì II, 2, 2 p.
Ma che? squallido e scuro VIII, 8, 2 p.
Madonna, havviate cure IV, 10
Ma grideran per me XI, 12, 2 p.
Ma 'l buon Orfeo VI, 6, 4 p.
Ma non si tosto II, 14, 2 p. (1575)
Ma priego e parlo *a 6* V, 12, 5 p.
Ma se le mie speranze XI, 2, 3 p.
Men densa pioggia I, 16
Mesola, il Po *a 6* IX, 13
Mia benigna fortuna IX, 7, 1 p.
Mi diede anima X, 16
Misera che faro poich'io VII, 2
Misera me che deggio far V, 9
Misera non credea VIII, 8, 1 p.
Misera quanto tempo X, 11

Ne duol ne gioia V, 3, 2 p.
Ne la stagion che 'l ciel III, 11, 1 p.

Nel tempo che rinova *a 7*	II, 13, 1 p.
Non sia c'human pensier	VI, 7, 4 p.
Non di morte sei tu	VII, 9, 2 p.
Non è si denso velo	VIII, 9
Non fu donna giamai	IV, 9
Non gir canzone a lui	VI, 1, 7 p.
Non mi conosci tu *a 6*	X, 18
Non sia vero giamai	V, 6, 1 p.
Non sospettate tal qual	VI, 6, 5 p.
Non sospirar Pastor	VIII, 12
Non tanto il bel palazzo	VI, 4
Notte felice e care	IV, 5, 1 p.
Novo amor, nove fiamme	III, 9, 1 p.
Nulla posso levar	II, 3, 2 p.
Occhi de miei desiri	VI, 7, 6 p.
O come vaneggiate Donna	IX, 10
O dii del ciel	VI, 6, 2 p.
O dolcezze amarissime	XI, 2, 2 p.
O fier' aspr' e selvaggio	I, 17
O fu del mar temprate	VI, 6, 2 p.
Oh che letizia	V, 12, 3 p.
Oh che lieve ingannar *a 6*	IX, 11, 2 p.
Oh lungamente sospirate	XI, 2, 5 p.
O incivile e barbaro	V, 12, 4 p.
O letto testimon'	III, 8, 3 p.
O mente ancor	III, 8, 2 p.
Onde avviene cor mio *a 7*	VI, 10
Ond' il diro che fu	IV, 4, 2 p.
Onde se come Roma *a 6*	VI, 1, 6 p.
O nei miei danni	V, 12, 1 p.
O più che 'l giorno	III, 8, 1 p.
O primavera, gioventù	XI, 2, 1 p.
O qual gioia e contento	X, 8
O sommo sol *a 6*	VI, 8, 2 p.
O sonno, o della queta	I, 4, 1 p.
Ove d'altra montagna	III, 4, 5 p.
Ov' è 'l silenzio	I, 4, 2 p.
Ove porge ombra	III, 4, 3 p.
Pace danno i venti	IV, 8, 2 p.
Padre ch' el ciel la terra	IV, 1
Padre del ciel, dopo i perduti	IX, 6, 1 p.
Parmi d'udirla, udendo	V, 4, 2 p.
Passa la nave mia	I, 3, 1 p.
Passer mai solitario	I, 10, 1 p.
Pensier che il cor mi strugge	I, 14
Per alti monti	III, 4, 2 p.
Perche noioso e amare	IV, 5, 2 p.
Per le camere tue	I, 12, 2 p.
Per mezz' i boschi	V, 4, 1 p.

Però boschi palaggi *a 6* IX, 14, 2 p.
Però Padre che miri *a 6* I, 18, 2 p.
Però s'oltra suo stile II, 10, 2 p.
Pien d'un vago pensier I, 11, 1 p.
Pioggia di lagrimar I, 3, 2 p.
Poi che si fida scorta IV, 7, 1 p.
Poi che vuole il ben mio XI, 7
Poi cominciò: non aspettar VIII, 10, 2 p.
Por in un sol donna I, 1, 2 p.
Poscia dicea piangendo VIII, 7, 2 p.
Pur me dara tanta IV, 2, 2 p.

Qual da l'usato *a 3* I, 13, 3 p.
Qual di notte talhor I, 13, 1 p.
Qual dopo i giorni II, 1
Qual l'ecclissato sol I, 13, 5 p.
Qual musico gentil VIII, 10, 1 p.
Qual nemica fortuna IV, 12, 1 p.
Qual volta donna I, 15
Quand' io veggio dal ciel IV, 6, 1 p.
Quando non più d'amor III, 12, 1 p.
Quando vede 'l pastor III, 11, 3 p.
Quante volte volgete X, 9
Quanto più giova III, 8, 4 p.
Quei pianti, quei sospiri, IV, 4, 1 p.
Quel rossignuol *a 6* IX, 11, 1 p.
Quella donna real I, 1, 1 p.
Questa ch'io non so ben *a 3* VI, 1, 3 p.
Queste non son più lagrime *a 6* V, 14
Queste parole VI, 6, 6 p.
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Questi odorati fiori VIII, 13
Qui dove nacque VI, 5
Qui fu dove s'assise X, 5

Rallegrati mio cor *a 6* VIII, 2
Rallegratevi donna III, 13, 2 p.
Re degli altri superbo IV, 12, 6 p.
Riman solo il pensier VII, 7, 2 p.

Salve Prencipe invitto III, 1
Sarò signor io sol V, 3, 1 p.
Scendi Imeneo VII, 1, 2 p.
Scherza nel canto XI, 5
S'allor che per pigliar I, 2
Se di quei dì che vaneggiando *a 6* VI, 8, 1 p.
Se gli e pur ver III, 7, 1 p.
Se la mia vita IV, 3, 1 p.
Senza intervallo di notte *a 6* III, 14
Se quel dolor che va VI, 7, 1 p.
Se tal erger al ciel VI, 1, 1 p.

Sia questa pur tra le mie	VIII, 10, 5 p.
Sia vile agli altri	II, 14, 3 p. (1575)
Sì ch'io mi credo homai	VII, 8, 2 p.
Si che, s'io vissi in guerra	II, 6, 2 p.
Si come ai freschi	VIII, 3
Si dolce ombr' e soave	I, 7
Si è debile il filo	II, 13 (1575)
Soccorete ben mio	X, 13
So come sta tra fior ascoso	II, 3, 2 p.
Sono animali al mondo	V, 5, 1 p.
Sono i guerrieri suoi	VI, 3, 2 p.
Solo e pensoso	VII, 8, 1 p.
Sorgi, sorgi	VII, 1, 1 p.
Sovente alhor	VIII, 7, 1 p.
Sovr' un bel cristallino	IX, 5, 1 p.
Superbi colli e voi	II, 6, 1 p.
Tal che s'io non desaspro	III, 9, 2 p.
Talhor dico il suo cor	IV, 12, 4 p.
Talhor parmi la luce	IV, 12, 5 p.
Tengan dunque ver'	II, 11, 2 p.
Tirsi morir volea *a 7*	VIII, 12
Tolse Barbara gente	VI, 3, 1 p.
Trascende l'Alpi e torn'	V, 7, 1 p.
Tu canti e cant' anch'io	X, 2
Udite spirti d'Averno	XI, 6, 1 p.
Un bacio solo *a 6*	IX, 12
Un tempo io mi credea	VI, 7, 5 p.
Usciva omai del molle	VIII, 6
Vaghi boschetti	VII, 6
Vago augelletto che	IX, 4, 1 p.
Vago d'udir com' ogni donna *a 6*	IV, 13, 2 p.
Vago d'udir *a 7*	II, 16, 2 p.
Valle che de' lamenti	IX, 3, 1 p.
Valle nemiche al sol	VI, 2, 1 p.
Vanni e sciocchi	VII, 5
Vener ch'un giorno	VIII, 14
Vezzosi augelli	VIII, 4
Vicino un chiaro *a 7*	X, 19
Vive doglioso il core	VII, 4
Vivo sol di speranze	I, 6, 2 p.
Volgano i spirti divi	III, 6
Voi ch'ascoltate in rime	II, 2, 1 p.
Voi nemico crudele	XI, 8
Voi volete ch'io muoia	VII, 10
Vous qui voies le pas	V, 11

SEVENTEENTH-CENTURY LYRICS

Oxford, Bodleian, Ms. Mus. b. 1

JOHN P. CUTTS

Until recently [1] references to the manuscript have been few and still must be called brief. *The Summary Catalogue of Western Manuscripts* [2] states, in a note on MS. 2885, an earlier designation of MS. Mus. b. 1., that "the volume may have been given to the Library by Prof. Wilson when he entered on his professorship, for it was certainly referenced, if not acquired about 1656". It describes the manuscript as "In English and Latin, on paper: written about A.D. 1650-5: 15⅝ x 10½ ins. vi + 214 leaves: binding, dark blue morocco, with gold ornament and silver clasps (one lost); English work of about 1656 with 'Dr. I. W.' on each side". No identifications are attempted; only a broad indication of the nature of some of the songs is given: — "Short English songs chiefly amorous (foll. 19v, 160v etc); dialogues (foll. 74v, 97); more serious songs (fol. 151v); and odes of Horace (foll. 163, 167v, 183v) with a few poems of Ausonius (fol. 170v), Claudian (fol. 177v), Martial (fol. 179v), Petronius (fol. 180v), Statius (fol. 181v) and Ovid (fol. 204), all in Latin". Finally, the *Summary* refers to "Take, o take those lipps away", at fol. 19v and a 'beggars holiday song' at fol. 45v.

Anthony Wood [3] refers to the manuscript in the following words: — "But above all things that our author Wilson hath published, is highly valued by curious men, a manuscript of his framing, containing compositions, partly to be play'd on the lute, but chiefly on a treble or bass, set to several odes in the first book, and in others of Horace, on some part of Ausonius, Claudian, Petronius Arbiter's Fragment, Statius, Etc. This book, which is in folio, bound in Russia leather, with silver clasps, he gave to

[1] cf. Crum, Margaret, "A Manuscript of John Wilson's Songs", *The Library,* 5th. series, vol X, no. 1. pp. 55-7; Hart, E. F., "Caroline Lyrics and Contemporary Song-books", *The Library,* 5th. series, vol viii, no. 2, pp. 93 ff and Cutts, John P., "A Bodleian Song-Book: Don. c. 57", *Music and Letters,* vol XXXV, no. 3, p. 197: "Some Jacobean and Caroline Dramatic Lyrics", *Notes and Queries,* new series, vol 2, no. 3, pp. 106-9, and "John Wilson and Lovelace's 'The Rose' ", *Notes and Queries,* vol XCVIII, no. 4, pp. 153-4.

[2] Madan, F., Craster, H. H. E. eds. *Summary Catalogue of Western Manuscripts,* (Oxford, 1922-4). MS. 2885.

[3] Bliss, P. ed., *Anthony Wood's Fasti Oxonienses,* (London, 1820), II. 71-2.

the public library at Oxon before his majesty's restoration but with this condition that no person should peruse it till after his death [4]. 'Tis in the archives of the said library, num. 102, [5] and hath several copies of verses put before it, or in the beginning, made in praise of the author and the book: one of the copies being made by that excellent Latin poet Hen. Birkhead of All-s. coll. was afterwards remitted into his book entit. *Poematia,* Etc. Oxon, 1656, p. 122, 123".

No copies of verses are now to be found at the beginning of the manuscript. Birkhead's verse [6] runs as follows:

When a Melodious Forme thy Lute breaths round,
And Shakes, like Pulses, Circulate the sound:
Trances not Us alone, but Thee surprise,
As a Priest maz'd with his own Prophesies
Orpheus taught Trees to dance: thy Wood inchants
(Great Antiorpheus) pleased men to Plants;
Which Rooted 'bout thee stand, to Crown thy Layes;
So Daphne chang'd, became Apollo's Bayes;
He into Trunkes infus'd a Vitall sence,
Into rap't Minds, Thou, High intelligence.
Ulysses hearing Thee who Sirens past,
Had not been Ty'd, but turned to a Mast;
They can Weake Spirits, Thou, the Wise retaine;
And drawn from Bodies, to Like Musick chaine;
Kindly in them, flames of refin'd Desire;
Nero sang Rome, but Romans Thou on fire,
"Here's a Platonick, chast beyond Controule,
"Who first calls forth, then Ravishes the Soule.

Norman Ault consulted the manuscript and published twenty poems from it as anonymous in *A Treasury of Unfamiliar Lyrics* (London, 1938) and *Seventeenth Century Lyrics* (London, 1928 rev. 1950), one song "Hark, Celia, hark, but lay close thine ear" appearing in both collections. He seems not to have examined the manuscript in detail, however, since he prints certain poems from printed sources, as if unaware of the versions in Mus. b. 1. which are considerably earlier [7].

[4] This condition is quoted in Colles, H. C. ed. *Grove's Dictionary of Music and Musicians,* (London, 1927), V. 729, where a very brief mention is made of the existence of the MS.

[5] In the *Summary* the manuscript is referred to as MS. 2885102.

[6] Birkhead, Henry, *Poemata in Elegiaca, Iambica, Polymetra, Antitechnemata et Metaphrases,* (Oxonii, 1656), pp. 122-5. On Dr. John Wilson, the most admir'd Musition.

[7] Ault claims "to be going back to the earliest or most authentic sources" for the poems he gives. cf. *S.C.L.* Intro. xiii.

Forty-three of the sixty-nine songs which Wilson eventually printed in *Cheerfull Ayres or Ballads* (Oxford, 1659) occur also in this manuscript, and it is particularly significant that this number does not include any of those *Cheerfull Ayres* play-songs which belong to plays produced before 1615, nor any of those songs which in *Cheerfull Ayres* bear ascription to other, earlier, [8] composers. Since no other settings are extant of "Do not fear to put thy feet", from Beaumont and Fletcher's *The Faithful Shepherdess,* 1608, "God Lyeus ever young" and "Now the lusty Spring is seen" both from the same dramatists' *Valentinian,* 1611, and "Lawn as white as driven snow" from Shakespeare's *The Winter's Tale,* 1611, it has been conjectured that these are the original settings. Robert Johnson wrote music for both *Valentinian* and *The Winter's Tale* as well as for other plays of Beaumont and Fletcher, and Shakespeare, and these settings are probably his. *Cheerfull Ayres* [9] contains his settings of "Where the bee sucks" and "Full fathom five" from *The Tempest,* 1612, and of "Come hither you that love" from *The Captain,* 1611, all three ascribed to him.

The play-songs, all but one, "Fly hence shadows that do keep", from John Ford's *Lover's Melancholy,* 1628, occur in the early part of the manuscript and in groups.

I was altogether too credulous of Ault's statement that the manuscript was autograph, and am only too grateful for the succinct way in which Miss Crum has outlined the two hands at work. Our consideration of the manuscript is not altered fundamentally by this correction since the whole collection of songs is primarily due to Wilson's desire to record.

The final setting of the whole manuscript, Ovid's epilogue to the *Metamorphoses,* in which the poet confidently states that the name of Ovid will be made immortal by this work of his, has particular reference to Wilson's own public esteem. In Henry Lawes's preface to *Psalterium Carolinum* [10] addressed "To his friend (and formerly, fellow servant to his late Majestie) John Wilson Dr. in Musick, Wilson is urged to continue writing and not to treat this work as "his last of labours" [11].

[8] Wilson himself can hardly have been the composer of these early play songs since his birthdate, 1595 according to his tombstone, would surely preclude composition for the theatre before c. 1615, especially when it is realised that Kings' Men productions at Blackfriars and at Court were regularly provided with music by King's Musicians, such as Robert Johnson.

[9] The British Museum copy has the date 'Sept. 20 1659' written in a contemporary hand.

[10] *Psalterium Carolinum. The Devotions of his Sacred Majestie in his Solitudes and Sufferings Rendered in Verse. Set to Musick for 3 Voices and an Organ, or Theorbo, By John Wilson Dr. and Musick Professor of Oxford. London .... 1657.*

[11] "To the Glory of God the sacred memory of his late Majestie and to the

Go on then, Phoebus like, thine own course runne,
Fearless of being out-shin'd by a Mock-Sun.
Doggs at the Moon may barke, but never dare
Against the glorious Sun so much as stare.

Go on secure, that Wilson's honoured name
Shall have, as it deserves, immortal fame.
Call, O call back thy resolution
Of not composing more: Springs allwaies run,
The world would suffer else, and thy great name
Be lessen'd; then do not bound thy boundless fame;
But like the Sun, still scatter beams of light,
Nor the whole World, and thine own benight:
For sure if men do single Ingots prize,
They'll hugg the Mine where all perfection lies.

I think it possible that the "Mock-Sun" is a reference to John Gamble whose setting of Thomas Stanley's poems was first published in 1656 and re-issued with a fresh title-page in 1657. Gamble's *Airs and Dialogues* were very successful and caused a great stir in music and poetical circles. That Wilson had made settings of some of Stanley's poems a good many years before Gamble must have been common knowledge to the group of musicians who regularly met once a week at Mr. Ellis' house in Oxford,[12] since both Wilson and Gamble attended. It is not unlikely that Wilson's public reputation was eclipsed by the overwhelming success of Gamble's settings. MS. Mus. b. l. contains settings of at least nine of Stanley's songs provided with lute tablature in the latter part of the manuscript, all but one of which, "Stay fairest Chariessa stay", 'The Glow worm', were eventually re-set by Gamble.

G. Saintsbury's short article[13] on Thomas Stanley refers to Stanley "furnishing another composer — John Wilson, Professor of Music at Oxford — with the letterpress of *Psalterium Carolinum*" in 1657, the year in which Gamble's *Airs and Dialogues* was reissued. I think it is quite clear from MS. Mus. b. l. that Wilson had worked in a private capacity for Stanley before the first private edition of his poems in 1647, and had been temporarily superseded by Gamble who had sought public acclaim by publishing his own settings. There may well be a hint of this in Lawes' preface:

Right Reverend Clergy of the Church of England John Wilson, Dr. in Musick, dedicates this his last of labours".

[12] cf. Clark, A. ed. *The Life and Times of Anthony Wood, antiquary of Oxford, 1632-1695, described by himself,* (Oxford, 1891), I. 204, 205, 257 passim.

[13] Saintsbury, G. ed., *Minor Poets of the Caroline Period,* (Oxford, 1921), III. 100.

Thou need'st no Trumpet to proclaim thy Fame,
Thy Lyre most sweetly warbles forth thy name;
Which everyone must needs admire that hears,
Unless he have nor Soul, nor Sense, nor Ears.
This tribute all must pay ....

The manuscript is particularly interesting in its inclusion of settings of two of Lord Herbert of Cherbury's poems "Yf you doe love as well as I" and "Thou Heaven threatning Rock", both of which were first printed in 1665, of settings of songs from Owen Feltham's *Lusoria* first printed in 1661, of George Herbert's "Peace muttring thoughts", and of Richard Crashaw's "Love now noe fire hath left him". No settings of these songs were hitherto known to be extant.

On the inside cover of the binding and on the fly-leaf the manuscript bears the following library references and shelf-mark numbers, 2885, Arch. A. 171, Arch. D. 14 and Bodl. 955. It was not referenced among the music manuscripts as Mus. b. 1. until the end of the last century.

I give now a complete list of the manuscript contents followed by a numerically correspondent list of comments and identifications. The printing of the anonymous poems as "never before printed?", done to the best of my knowledge and in all good faith, is, of course, subject to the results of further research. The results are too encouraging to warrant delay in making known the identifications made so far. I should be grateful for any information readers may care to give regarding further identifications made from the printing of the texts here.

LIST OF MANUSCRIPT CONTENTS TOGETHER WITH MANUSCRIPT ASCRIPTIONS

I	— Blank sheets unruled	
II	—	
III	—	
IV	—	
V	—	
VI(ult)	—	
1	—	
1v-2v	Divisions for the lute	
3	—	
3v	Two compositions for the lute.	Unnumbered.
4	Two more	Nos. 1, 2.
4v	Two more	3, 4.
5	Three more	5, 6, 7.
5v	Two more	8, 9.
6	Two more	10, 11.
6v	One more	12.
7	Two more	13, 14.
7v	Two more	15, 16.
8	Two more	17, 18.
8v	One more	19.
9	One more	20.
9v	One more	21.
10-12	—	

1	13	Wherfore peepst thou envious day? *
2	13v + 14	When I was young unapt for use of man.
3	14v	Can he yt loves be man.
4	15	Yf all that love and man hath sworne.
5	15v	Soe many loves have I neglected. *
6	16	Hether wee com unto this world of woe.
7	16v	My love & I for kisses plaide. *
8	17	Love not me for comly grace.
9	17v	How should I praise theise sug'red plenties.
10	18	Love growne proude would governe me.
11	18v	Seace ô seace this hum of greiveing.
12	19	Will you knowe my Mistris face.
13	19v	Take o take those lipps away.
14	20	Will you knowe where pleasures grow.
15	20v	When I behould my Mistris face. *
16	21	In a Maiden time profest.
17	21v	Somers necter-gath'ring Bee.
18	22	Cupid my Mris hart assailed.
19	22v	I doe confess I love thee.
20	23	Gently o Gently wthout fright.
21	23v	Languish and dispaire my hart.
22	24	Young Thirsis lay in Phillis lapp. *
23	24v + 25	Vertue, Beauty, formes of honour.
24	25v + 26	Sleepe, sleepe faire virgin, sleepe in peace.
25	26v	Wee sing, wee feast, wee daunce, wee play.
26	27	Goe thy waies and turne no more.
27	27v + 28	Goe happy hart, for thou shalt lye.
28	28v	Turne, turne, thy beautious face away. *
29	29	I envy no mans rest.
30	29v	Pitty of Beauty in distress.
31	30	Not Roses couch'd within a lilly bed. *
32	30v	Who soe complaineth gaineth. *
33	31	Com silent night, and in thy gloomy shade. *
34	31v + 32	If I dye be this my Will. *
35	32v	Sleepe, close not up mine Eyes.
36	33	O faire content where do'st thou dwell.
37	33v + 34	Love in thy youth faire maide be wise.
38	34v	Let me laugh, while others greeve.
39	35	Sr this my little Mistris heere. *
40	35v + 36	As tuned harp-strings sad Noates take.

* = also in *Cheerfull Ayres and Ballads* (Oxford, 1659).

41	36v	Fearless, follow, thou sad soule.
42	37	Wake thou much afflicted Man.
43	37v	Weepe no more, nor sigh, nor groane.
44	38	Court Ladies laugh and wunder.
45	38v + 39	O faire sweet face, o eyes Celestiall bright.
46	39v	Loose not time nor youth.
47	40	Looke out bright Eyes & cleere ye Aire.
48	40v	Harke to ye ruins of a Man.
49	41	Sleepe in yor Lidds.
50	41v + 42	Wee must not part as others doe.
51	42v	Love and disdaine dwells in my Mistris eyes. *
52	43	From ye honerd dead I bring.
53	43v + 44	Com constant harts that so prevaile. *
54	44v	Be she faire as Lillies bee.
55	45	Goe periur'd Man.
56	45v	Cast our capps and cares away. *
57	46	Deere give me a thousand kisses. *
58	46v + 47	Goe restless thoughts. *
59	47v + 48	Goe weather-beaten thoughts. *
60	48v + 49	Or scorne, or Pitty on me take.
61	49v + 50	Tis not the world not what can please.
62	50v + 51	Peace muttring thoughts.
63	51v + 52 + 52v + 53	Yf you doe love as well as I.
64	53v + 54	Shall I feare to seeme untrue.
65	54v + 55	Soe glides along ye wonton Brooke.
66	55v + 56 + 56v	Thou Heaven threatning Rock. The Eccho.
67	57	Goe and count hir better howres.
68	57v	Long annoyes, and short contentings.
69	58 + 58v	Calmely as ye Mornings soft teares shedd.
70	59	Teares doe not spare mine eyes.
71	59v + 60	Veanus, and young Adonis sitting by hir. First part.
72	60v + 61	Faire Citharea sitting by a Brooke. Second part.
73	61v + 62	If my Lady bid begin. *
74	62v + 63	O doe not goe from us.
75	63v	Tell hir he yt sent hir this.
76	64	Deere throw yt flattring glass away.
77	64v	He that would catch and catching hold.
78	65	Faine would I Cloris (whome my Hart adoares). *
79	65v	Hence with this wedlock chaine and smart. *

80	66	Roome make roome you that are fled.
81	66v + 67	Why should yu be so full of spight to man.
82	67v + 68	Weepe not my Deere.
83	68v + 69	When cruell Time enforced me. First part.
84	69v + 70	Why by such a brittle Stone. Second part.
85	70v + 71	When by sad fate from hence I sommon'd am.
86	71v + 72	Away, away vex me no more.
87	72v + 73	Harshe Maide suppose not this cleare springe.
88	73v + 74	Fond Man, that canst beleeve hir blood.
89	74v + 75 + 75v	What art thou what wouldst thou have. a Dialogue.
90	76 + 76v	Hast yu Nimphs, make hast away. a Dialogue.
91	77 + 77v	Nature yt washd hir Hands in Milke. a Dialogue.
92	78 + 78v + 79 + 79v	I preethee Clora why soe Coy. a Dialogue.
93	80 + 80v	Tyrant Cupid, I'le appeale. a Dialogue.
94	81 + 81v + 82 + 82v + 83	Com wth our voices let us warr. a Dialogue.
95	83v + 84	Dry those faire, those Christall eyes.
96	84	Tell me where the Beauty lyes. *
97	84v + 85	I preethee turne that face away.
98	85v	What meanes this Nicenesse — (First stanza only, no music).
99	85v + 86	Doe you not wonder at the strange rare sound.
100	86v + 87	Love bred on glaunces.
101	87v + 88	When on mine eyes hir eyes first shone. *
102	88v + 89	Stay ô stay why do'st thou fly me.
103	89v + 90	Tell me you Starrs that our affections moove.
104	90v + 91	Why lovely Boy why flyst thou me. First part.
105	91v + 92	Blacke Maide complaine not yt I fly. Second part.
106	92v + 93	Greedy Lover pawse awhile. *
107	93v + 94	When I intreat either thou wilt not heare.
108	94v + 95	Speake you that heare, now Cloris sings.
109	95v + 96	Goe restless Ghost.
110	96v	Fondnes of Man to love. *
111	97	The worke for wch wee came is done. (no music).
112	97	Since tis resolvd that I must dy.

113	97v + 98 (98v = blank)	Since Love hath brought thee. *
114	99	Fly hence shaddowes yt doe keepe. *
115	99v + 100	Tell me not I my time mispend.
116	100v	In a Vaile with flowrets spangled. *
117	101	Cupid thou wert a wonton Boy. *
118	101v + 102	Tell me no more how faire shee is.
119	102v + 103	Stand still yee floods.
120	103v + 104	Looke Cloris in this fountaine cleere.
121	104v + 105	Why thinkst thou foole thy Beautys rayse. *
122	105v + 106 + 106v	Soe Phebus rose as if hee had last night.
123	107	Veiws't thou that poore penurious paire of Lovers. *
124	107v + 108	Shee sleepes, peace crowne thine eyes.
125	108v + 109	Such Lovers as shall haunt this Grove.
126	109v	Boast not blind boy. *
127	110	Soe have I seene a Silver Swan. *
128	110v + 111	Vaile thou thine eyes.
129	111v + 112	Goe thou yt vainely doest mine eyes invite.
130	112v + 113	Cupid if thou telltale prove.
131	113v	Aske me no more whither doe stray. *
132	114	I love (alas) but cannot show it. *
133	114v + 115 + 115v + 116	Close by a fringed Banke I found.
134	116v	Thou that excellest. *
135	117	Why should you thinke me so unwise.
136	117v	And why so coy?
137	118	There is none oh none but I.
138	118v + 119	Oh doe not melt thyselfe in vaine.
139	119v + 120	Let other Beauties have the power.
140	120v + 121	Hence childish Boy.
141	121v	Thoughts doe not vex me. *
142	122	Beauty wch all Men admire.
143	122v + 123	Chloras false love made Clora weepe. *
144	123v	If I must tell you what I love. *
145	124	You say you love me. *
146	124v	Since love hath in thine and mine eye. *
147	125	Oh doe not looke me dead faire eyes.
148	125v + 126 + 126v	I lost my Heart ye other day.
149	127	My Heart was slaine.
150	127v	Noe more of teares.
151	128	Come thou father of the springe. *
152	128v + 129	Awake, awake the morne will never rise. *
153	129v	Love thy bright Monarchy I now defy.

154	130	Sweet Serene sky = like flower.
155	130^{v} + 131	Thou that spendst thy time to knowe.
156	131^{v} + 132	Fairest Theina let me know.
157	132^{v} + 133	Laugh not fond foole.
158	133^{v}	The first concoction perfited.
159	134	She lay all naked on her Bed.
160	134^{v}	All the materialls are y^{e} same.
161	135	In the merry month of May. *
162	135^{v} + 136	Hearke Caelia hearke but lay thou close thine eare.
163	136^{v} + 137	I felt my Heart and found a flame.
164	137^{v} + 138	Though I am young & cannot tell.
165	138^{v} + 139	Love now noe fire hath left him.
166	139^{v}	When deceitfull Lovers lay.
167	140 + 140^{v} + 141	Foolish lover goe and seeke.
168	141^{v}	Stay fairest Chariessa stay.
169	141^{v} + 142	What is Freinshipp? but a pleasure. (No tablature).
170	142^{v} + 143	No no I will sooner trust y^{e} wind.
171	143^{v} + 144 + 144^{v}	Leave Cloris leave the woods. (No tablature)
172	145	I am confirmd in my beleife.
173	145^{v} + 146 + 146^{v}	Draw neere you Lovers y^{t} complaine.
174	147	Thou greate and good, could I but rate.
175	147^{v} + 148	Rebellious fooles that scorne to bowe.
176	148^{v} + 149 + 149^{v}	Henceforth Farwell to woeman kind.
177	150^{v} (151 = blank)	Were thy Heart soft as thou art faire.
178	151^{v} + 152	Yf I in woeman would take my delight. (No tablature).
179	152^{v} + 153	The Simple Bee y^{t} do's no harme. (No tablature).
180	153^{v} + 154 + 154^{v} + 155 155^{v} + 156 + 156^{v}	The hower is come. Dialogue Dying Man + Divell. (No tablature).
181	157 + 157^{v} + 158	Thus dark sett of my light.
182	158^{v} + 159	See how this violett.
183	159^{v} + 160	Since thou hast view'd som Gorgon.
184	160^{v} + 161	I yeild faire Enimy.
185	161^{v} + 162 + 162^{v}	The drowzy Night hir wings has spred.
186	163	Justum & tenacem. Horatius lib^{r} 3 ode 3.
187	163^{v} + 164	When I am dead. (No tablature).
188	164^{v} + 165	Goe & seeke some other love. (No tablature).

189	165v + 166	I doe confesse that thou art faire. First part. (No tablature).
190	166v + 167	Now I have found ye reasons why. Second part. (No tablature).
191	167v + 168	Parcus Deorum cultor & infrequens. Horatius lib. i ode 34. (No tablature).
192	168v + 169	Vixi puellis nuper idoneus. (No tablature).
193	169v	Non est falleris. (incomplete words. No music. See no. 204).
194	170	Montium custos memorumque virgo. (No tablature).
195	170v	Vane quid affectas faciem mihi ponere pictor. Ausonius. (No tablature).
196	171 + 171v + 172	Cloris I faine would try to love againe.
197	172v + 173	I goe Deare Saint away.
198	173v	Cruell Clarinda tell me why.
199	174	I sweare to thee I will begone. (No tablature)
200	174v + 175 + 175v	The wound Love gave me th'other day.
201	176 + 176v + 177	Indifferent beauty though thy killing eyes. (No tablature).
202	177v + 178 + 178v + 179	Probs vera Dei cunctis antiquior annis. Claudian Laus Christi.
203	179v + 180	Vitam quae faciant beatiorem. Martiall libro X. xlvii Epigr.
204	180v + 181	Non est falleris haec beata non est. Petronius Arbiter fragment.
205	181v	Crimine quo merui iuvenis placidissime Divum. Statius Lib. 5 ad Somnum. Pars Prima.
206	182 + 182v	Septima iam rediens Phoebe mihi respicit aegras. Pars Secunda.
207	183	At nunc heu si aliquis longa sub nocte puellae. Pars Tertia.
208	183v + 184 + 184v	Nullam Vare sacra vite prius severis arborem. Horatius lib. 1. ode 18.
209	185	O Venus regina Cnidi Paphique. Horatius lib. 1. ode 30.
210	185v + 186	Mater saeva Cupidinum. Horatius lib. 1. ode 19.
211	186v + 187	Poscimus si quid vacui sum umbra. Horatius. lib. 1. ode 32.
212	187v + 188	Diffugere nives redeunt iam gramina campis. Horatius lib. 4. ode 7. Pars Prima.

213	188v + 189	Quis scit an adjiciant hodiernae crastina summae. Pars Secunda.
214	189v	Quo quo scelesti ruitis aut cur dexteris. Horatius Ode. 7 Epodon. Haec Ode solemni gravitate modulanda est.
215	190v + 191	Uxor pauperis Ibyci. Horatius lib. 3. Ode 15.
216	191v + 192 + 192v + 193	Beatus ille qui procul negotijs. Horatius Epod. 2. Pars Prima.
217	193v + 194 + 194v + 195	Quis non malarum quas amor curas habet. Pars Secunda.
218	195v + 196 + 196v	Donec gratus eram tibi. Horatius lib. 3. ode 9. (No tablature)
219	197	Persicos odi puer apparatus. Horatius lib. 1. ode 38.
220	197v + 198	Vitas hinuleo me similis Chloe. Horatius lib. 1. ode 23.
221	198v + 199	Mercuri facunde nepos Atlantis. Horatius lib. 1. ode 10.
222	199v + 200	Quum tu Lydia Telephi. Horatius lib. 1. ode 13.
223	200v + 201 + 201v	Integer vitae scelerisque purus. Horatius lib. 1. ode 22.
224	202 + 202v	O crudelis o crudelis ad huc & Veneris muneribus potens. Horatius lib. 4 ode 10.
225	203 + 203v	Tu ne quaesieris scire nefas quem mihi quem tibi. Horatius lib. 1. ode 11.
226	204 + 204v	Iamque opus exegi quid nec Iovis ira nec ignis Peroratio Ovidij.

1 13 This has been included by H. J. C. Grierson in his edition of *The Poems of John Donne* (Oxford, 1912) pp. 451-2, under the heading of "Poems attributed to Donne in MSS." Variants from the text given there are as follows:

3 the G(rierson): that Mus. b. l. 4 which G: that Mus. b. l. 8 blisses G: pleasures Mus. b. l. 10 thy G: our Mus. b. l. 16 pleasures G: kisses Mus. b. l. 18 would stay G: should wish Mus. b. l. 19 one G: on Mus. b. l. 21 spoilst G: marrst Mus. b. l.

It occurs also in *Cheerfull Ayres,* 1659, pp. 138-9 in MS. Don. c. 57, 144 (143v), and Drexel MS. 4175 lvii (lute), ca. 1620. Settings are also extant in B.M. Loan 35 (Cooper Smith MS.), f. 19v and in B.M. Eg. MS. 2013, ff. 36v + 37.

2 13v + 14 I have not come across this song anywhere else. It is reminiscent of Beaumont and Fletcher's work and may be one of those songs that are called for in the text with out being specified.

When I was young unapt for use of man,
I marri'd was unto a Champion,
Yoth full and full of vigor, as of bloud,
that unto Hymens rights full stiffly stood,
but see the luck, this gallant younker dyes,
and in his place an aged father lyes,
weake, pithless, dry, who suffers me all night,
untouch'd to lye, now full of years & might
When as my former man God rest his spright
girle as I was Tyr'd mee wth sweete delight,
but what I did refuse now faine would use,
but cannot have, O Hymen yf you can,
give mee those yeares againe, or elce the man. *

3 14v Anon. Not printed.

Can he y^{t} loves be man,
When his Captain's but a Child?
for he that leades is wilde,
shall love be gagd by th'spann.
Lovers say they are kinde,
when their wordes, when their word's, and deedes are blinde.

Yf loves-lord want his eyes
and his subiects seekes to guide
must not the obayer slyde
ledd by his Lords disguise
Hee that obayes his check
followes him, followes him, to break his neck.

* Since there is no consistency in the use of initial "v" and medial "u" throughout the manuscript. I have emended to conform with modern practice.

4 15 Anon. Not printed.

Yf all that love and man hath swornе,
were in a womās bosom borne,
she would be deliver'd of
an abhortive or a scoff,
in his heat trust not his troth,
for his vow is not an oath,
in his heat trust not his troth,
for his Vow is not an Oath.

5 15v This song was first printed in Campion's *Second Book of Ayres* (c. 1613), reprinted in *The English School of Lutenist Song Writers* (London, 1925) second series, edited by E. H. Fellowes. Only the first stanza is given here in Wilson's MS. Variants from the text as published by Percy Vivian in his edition of *Campion's Works* (Oxford, 1909) p. 141 are:

3 live V(ivian): am Mus. b. l. 7 looseth V: loosing Mus. b. l.

It occurs also in *Cheerfull Ayres,* 1659 pp. 134-5.

6 16 This song, which occurs anonymously in Walter Porter's *Madrigales and Ayres,* 1632, is ascribed in Henry Lawes's *Second Book of Ayres* .... London, 1655 p. 33 to J. Fletcher. It occurs also in Bodleian MS. Don. c. 57, 48 (61), and various MSS.

The only variant from the text as printed by E. H. Fellowes in his *English Madrigal Verse* (Oxford, 1920), p. 576, is in line 4 where Wilson's MS. has "fingers" instead of "figures".

7 16v This song first appeared anonymously in *A Banquet of Jests,* 1633, pp. 103-4, but not in the later editions of that collection. J. W. Brown, "Some Elizabethan Lyrics", *Cornhill Magazine,* 1921, LI. 290, describes a copy in a part-songbook, compiled in 1637 by Thomas Smith, Fellow of Queens. It was printed as anonymous in *Wits Recreations,* 1640. Bertram Dobell has included it in *The Poetical Works of William Strode* (London, 1907) p. 47. Variants from that text are as follows:

2 stake D(obell): stakes MS. Mus. b. l. 5 Pray, since I see (quoth shee) D: Nay since I see quoth shee Mus. b. l. 6 give me myne againe D: & Ile take mine againe Mus. b. l. It occurs in *Cheerfull Ayres* 1659, pp. 144-5.

8 17 First printed in John Wilbye's *Second Set of Madrigales* 1609. Variants from the text as given in *English Madrigal Verse,* (Oxford, 1920) pp. 240-1 are:

1 Love me not *E.M.V.*: Love not me Mus. b. l. 5 fail *E.M.V.*: fade Mus. b. l.

9 17v Anonymous: Not printed.

How should I praise theise sug'red plenties,
y^{t} deck this Royall table,
or sing theise sweeter feamall dainties
that grace it, would I were able
might I but skipp,
from lipp to lipp
my Rellish should then adoare-you,
or elce descend,
to loves best end,
but neither of both are for y^{u},
then doe I love no grapes to(o) high,
soe sayes y^{e} Fox, & soe sing I, soe sing I.

10 18 Anonymous: Not printed.

Love growne proude would governe me,
to w^{ch} I would not agree,
for small reason I could finde
love should rule a settled minde,
love but glories in fond loveing,
I must Joye in not removeing,
love but glories in fond loveing,
I must Joye in not remooving.

11 18^{v} Anonymous: Not printed. It occurs also in Ch. Ch. Mus. MS. 87 (1624), f. 6^{v}.

Seace ô seace this hum of greiveing,
since the cawse of it is liveing,
what is lost awakes true moane,
he for whom wee weepes not gon
he but shiftes his court is fleeted,
where his worth's are better greeted
passion should to reason yeeld,
when the dead hath wun the feild, hath wun the feild.

12 19 Anonymous: Not printed. A setting occurs also in B.M. Loan 35, f. 50.

Will you knowe my Mistris face,
tis a Garden full of Roses,
where the springe in every place,
white and blushing redd discloses,
tis a Parradice where all
that attempts y^{e} fruite must fall,
tis a Parradice where all
y^{t} attempts y^{e} fruit must fall

Will (you) knowe her forehead faire
tis of Heaven that liveing sp(h)eare
under w^{ch} the veins like Ayre
all Celestiall blue appeare
But those burning Sunns hir eyes
he that dares live under dyes.

Will you knowe her body now
tis a tall shipp under saile
from Rudder to the prow
nothing but Imperiall
But that foolish man y^{t} steers
tells his Compas by his feares.

Shall I now her minde declare
tis the body of a warr
marching in proportions faire
till the lover hopes to(o) farr
Then her eyes give fyre and all
within levell helplesse fall.

13 19^{v} If this setting be Wilson's it must belong to Fletcher's play *Rollo the Bloody Brother* produced by the King's Men at the Blackfriars c. 1617. It appears also in *Measure for Measure* and in the *Passionate Pilgrim* 1640. J. D. Jump in his edition of *Rollo Duke of Normandy* (Liverpool, 1948) pp. 105-6 discusses at length the authorship of this song. The song occurs in numerous seventeenth-century musical MSS. Variants from the text given by Jump p. 67 are as follows:

3 eyes like break J(ump): eyes, y^{e} break Mus. b. 1. and *Measure for Measure* IV i. (sig. G 2^{r}).

14 20 Anon. Also included in MS. Don. c. 57, 155 (160). Not printed.

Will you knowe
where pleasures grow
and true consent abides
by day it lyes
'fore shepheards eyes,
at night by Shepheards sides,
The simple flower is their perfume,
The woolly fleece theire Rayment,
a bowre of Eglantine their Toomb,
not curst for want of payment,
w^{ch} thus much to greate state Implyes,
he sweetly rests, y^{t} sweetly dyes, he sweetly rests, y^{t} sweetly dyes.

15 20^{v} Printed by Ault in *S.C.L.* pp. 307-8 from Wilson's *Cheerfull Ayres or Ballads* 1659 pp. 142-3 with a note on p. 506 of the version in this manuscript. MS. Mus. b. 1. contains two extra stanzas which Ault does not print.

But when I thinke y^{t} hir faire face
makes hir scorne those she should embrace
and soe hir eyes doe ever moove
wth proud Auspects on them y^{t} love
and heare hir feamall Witt to Jest
on them she knowes, doth love (her) best

My thinkes he wants witt, eares, & eyes
that such a Love doth not dispies.

Yet since my witt, mine eares & eyes
doe finde, shees faire accute & wise
though shee in scornfull Jest a pride
Love, and hir lovers all deride
Il'e not fall of(f) in poore dispaire,
were shee more witty, proude & faire
for wemens vertues pride, and witt,
are subiect to a falling fitt.

16 21 This belongs to Thomas Middleton's tragi-comedy *The Witch* produced by the King's Men at the Blackfriars c. 1609. I very much doubt whether the setting here is Wilson's own since the rest of the music for the play, including a setting of "Come away Hecate" (*Musica Antiqua,* London, 1812, I 48) and music for the witches' dance (Robert Dowland's *Varietie of Lute Lessons,* London, 1609 and other MSS. sources), was composed by Robert Johnson. Had the contents of this MS. been published the preface would probably have borne a note to the effect that "some few of these Ayres were originally composed by those whose names are affixed to them", as was the case with *Cheerfull Ayres* (Oxford, 1659).

Variants from the text as printed by Henry de Vocht in *Materials for the study of the Old English Drama,* (Louvain, 1945) XVIII, 20, II, i. ll. 630-7 are as follows:

3 Fasting V(ocht): tasting Mus. b. l. Married V: marridg' Mus. b. l.

The manuscript version contains two extra stanzas.

Cupid is an Idle toy
never was there such a boy
yf there were, let any show
or his quiver or his Bow
or a wound by him they gott
or a broaken Arrow shott
Mony Mony makes us bough
there is no other Cupid now.

Whilst y^{e} wo(r)ld continued good,
people lovd for flesh, and bloud
Men about them bore the dart
that would catch a womans hart
wemen likewise great, and small
with a pretty thinge they call
Cunny Cunny wun the Men
And this was all the Cupid then.

A. H. Bullen printed these last two stanzas as a separate poem in *Speculum Amantis* (London, 1902) p. 104 from *Folly in Print or a Book of Rhymes,* 1667 with the penultimate line "Kiss Me, kiss Me, kiss Me, caught the

men". The version in *Wits Interpreter,* 1665 agrees with the above. The same setting occurs in Drexel MS. 4257, 32.

17 21v Included by Ault in *S.C.L.* p. 307 from this manuscript, and printed for the first time.

18 22 Anon. Not printed.

Cupid my Mris hart assaild,
but neither force, nor craft availd,
thence he retreited In her eyes
to lurke while he advantage spies,
where now in Amboosh he doth lye
to gaine her heart, to gaine hir hart, or there to dye.

19 22v Anon. Not printed.

I doe confess I love thee,
though thou wouldst requite wth scorne,
blest I am if thou undoo me
yt of heavenly powers art borne,
life I'le give thee, yet I know
that I gave, I still should owe.

When the blessed powers shall call
and complaine thy being heere
thinke but of my wofull fall
that of all thinges held thee deare
yeild me but this poore releife
I am paid for all my greife.

20 23 Anon. Not printed.

Gently o Gently wth out fright,
uncloud those starrs, most lovely bright
truth thou Father of cleere fame,
give to hir a fairer name,
yen to each possessing sperritts,
yt not knowe hir waies of merritts,
everlasting Joy dwell heere,
rise rise O rise bright eyes,
and make night cleere.

21 23v Anon. Not printed.

Languish and dispaire my hart
& lett thy groanes to Hills assend,
whose force makes wood's to beare a part,
and eyeless ecco pitty lend,
or if those hard harted are,
then unto Death fly for releife,
and in the dark goe seeke out care,
whose woes may make thee Houle and dye with greife.

The last two lines are marked for repetition.

22 24 First printed in Walter Porter's *Madrigales and Ayres* 1632. Variants from the text as printed by E. H. Fellowes in *English Madrigal Verse,* (Oxford, 1920), p. 582, are as follows:

3 'Steemed P(orter): thought Mus. b. 1. 4 boy P: ladd Mus. b. 1.

The poem is also extant in B.M. Add. MS. 29396. f. 16, ascribed to J. Wilson. It occurs in *Cheerfull Ayres,* 1659 pp. 16-17.

23 24v + 25 Anon. It was first printed in *Wits Interpreter 1665* pp. 199-200 with the title "Of his Fair Mistress", but has not been included in any of the anthologies of seventeenth-century verse.

Vertue, Beauty, formes of honour,
like rich Jewells hang uppon hir,
when she mooves, there seemes to be
a Throane ioyn'd w^th^ humillity,
hir speech excells w^th^ so much odds,
as parly betwixt Men & Gods,
Those that hir perfections show
must the blessed Deities knowe,
all o^r^ Grace is heere derided,
Heaven & shee hath all devided,
My thinkes y^t^ all cōmanding Jove,
should visitt earth to win hir love,
or take hir up by sacred powre,
& make all Heaven hir right of Dower,
soe the Nuptialls were made eaven,
Jove should have hir, & she have Heaven.

24 25v + 26 Anon. Not printed. Extant also in Ch. Ch. Mus. MS. 87, f. 10v.

Sleepe, sleepe faire virgin, sleepe in peace,
pitty thou dyd'st w^th^ out increase
strang^r^s weepe strang^r^s weepe that doe but heare
how good thou wert, and how soone gon,
well may the looser spend a Teare,
that know the ioye of such a one,
To thy sweet Memory shalbe paide
a plentious deare — one every Morne and eaven,
Farwell for ever, Farwell for ever, Farwell for ever, lovely Maide
a virgin-lamp on Earth, a starr in Heaven.

25 26v Anon. Not printed.

Wee sing, wee feast, wee Daunce, wee play,
Garlands wee frame of Flowers & Bay,
in hon̄or of y^e^ Jockand May
Welcom all whose ayme's not vissious,
rude, contentious, or malicious,
wee nought but harmless sports intend,

such as would make our Foe our Freind,
They that raile at us would spare-us,
yf they knew how well we beare us.

26 27 Anon. Not printed.

Goe thy waies and turne no more,
cruell & unrelenting,
since this Mute & Desart shore
is more pittifull then thou,
and theise waves their mourmours bough
to beare a part of my lamenting,
but with my hart y^{u} farr, farr off art gone,
and I poore wretch, alas am left alone.

27 $27^{v}+28$ From Beaumont and Fletcher's *The Mad Lover,* produced by the King's Men at the Blackfriars, 1617. It is a very close setting of the words. (Waller & Glover eds. *The Works of Beaumont and Fletcher* 10 vols. (Cambridge, 1908), III. 41-2. III. 1). The same version occurs also in MS. Don. c. 57, 113 (121), which Fellowes edited in *Songs from Beaumont and Fletcher with contemporary settings* (London, 1938) p. 46 from the Colonel Probert MS. I have identified this latter MS. as MS. Don. c. 57 which was procured for the Bodleian library nine years after Fellowes made his transcript. cf. Cutts, J. P. "A Bodleian Song Book Don. c. 57" *Music & Letters* 1953 XXXIV No. 3 192-211. The same setting occurs in Ch. Ch. Mus. MS. 87, ff. $7^{v}+8$. The song is included in Folger MS. 1. 8. (Warwick Castle MS.), 1620-1630.

28 28^{v} From Beaumont and Fletcher's *Love's Cure* produced by the King's Men at the Blackfriars, 1625. There is only one variant from the text as printed by Waller & Glover VII. 197. III. 2. 5 piece Cambridge: Joyne Mus. b. 1. In *Cheerfull Ayres,* 1659. pp. 140-1.

29 29 Anon. Not printed.

I envy no mans rest,
but hould them blest,
that sleepe while mine Eyes weepe
& while my hart opprest doth keepe
true time unto my greife
sans mention of releife,
Sweet sorrow I protest,
thou art unto my Hart
the ever wellcom guest.

30 29^{v} Printed by Norman Ault in *S.C.L.* p. 306 for the first time from this MS. The song also occurs in Don. c. 57, 9 (25). Ault makes no mention of its inclusion in this latter manuscript.

31 30 Printed in Wilson's *Cheerfull Ayres* 1659 pp. 132-3. It had also appeared in *Love and Eloquence* the previous year. Folger M.S. 1.8.

32 30v
33 31
34 31v + 32 First printed in *Cheerfull Ayres* 1659 pp. 28-9, 30-1, 48-9 respectively. No. 33 also occurs in B.M. Add. MS. 11608, f. 28v ascribed to "Dr. Jo. Wilson". The poem has been claimed for Thomas Randolph.

35 32v Anon. Not printed.

Sleepe, close not up mine Eyes, and if thou doe
present me nothing elce but horrid woe,
that my Ambitious greife may living know
the paines y^t^ soules doe feele in Hell below,
Com ô thou elder birth, and lett my breath,
suck the grim̄ Image of thy Brother Death.

36 33 Anon. Not printed.

O faire content where do'st thou dwell,
in a Rock, or in a Cell,
where thy peace of conscience? tell,
from a wounded Hart I fly
there I would but cannot dye,
in a woma(n)s wonton eye,
never yet content durst lye.

Also extant in B.M. Eg. 2013. f. 24, unascribed, and Christ Church MS. 434, f. 2, ascribed.

37 33v + 34 First printed in Walter Porter's *Madrigales and Ayres*, 1632. There are no variants from the text as printed by Fellowes in *English Madrigal Verse* (Oxford, 1920) p. 581. Also extant in B.M. MS. 29396, f. 93 b. Ault, who prints the poem in *A.T.U.L.* p. 164, does not refer to this setting. The poem occurs in Folger MS. 1. 8. (Warwick Castle MS.), 1620-1630, f. 7v.

38 34v Printed by Norman Ault in *S.C.L.* p. 306 from this manuscript for the first time.

39 35 This song, which is also included in *Cheerfull Ayres,* 1659 pp. 82-3, was first printed in J. Nichols' *Progresses of James I,* (London, 1828), III. 482-3. On the 25th June, 1618, James I visited Halsted in Kent and was entertained by Sir Thomas Watson, whose granddaughter presented "this paper of verses". There is no mention in Nichols that the poem was sung, but the present evidence would seem to indicate this, since Wilson's setting is unlikely to have been made at any other time than for this specific occasion. Either Wilson was in the service of Sir Thomas Watson or already in the King's service. The former probability is stronger, since James I is hardly likely to have spoilt the surprise

intended for him by having his own musician set it beforehand. The verses would lose most of their effect if not spontaneous. Nothing is known of Wilson's earlier life and the suggested connection with Sir Thomas Watson's household might yield further information. Variants from the text as given in Nichols:

2 ascend N(ichols) + C.A.: pretend Mus. b. l. 5 pardon N + C.A.: pardon'd Mus. b. l. 6 scarcely N + C.A.: hardly Mus. b. l. 9 Nor N + C.A.: or Mus. b. l. 10 she hope N.: she ever hope Mus. b. l. + C.A. 11 a N + C.A.: y^{e} Mus. b. l.

40 35^{v} + 36 Anon. Not printed.

As tuned harp-strings sad Noates take,
soe my devided sighes doe shake
thus could I sigh out breath & life,
would she for pitty fetch a sigh,

As trickling teares from eyes depart
so bleeding dropps fall from my Hart,
Harts bloudy dropps requited were
would she for pitty dropp a teare,

fly God of love to that faire Brest,
and in my name cry there for rest,
yf she refuse, then once more cry,
Alas for pitty & so dye.

41 36^{v} Anon. First printed from this manuscript, by Norman Ault in *S.C.L.* p. 307.

42 37 Anon. Not printed.

Wake thou much afflicted Man,
feare not what misfortune can,
Virtue though deprest i'th' end
never failes to find a freind,
I thy well wisher com to make
thy mirth increase,
Awake poore soule awake.

43 37^{v} The sad song from Beaumont and Fletcher's *The Queen of Corinth* produced by the King's Men at the Blackfriars in 1617. A different version ascribed to Stephen Mace occurs in Don. c. 57 13 (29) + 74 (81). Variants from the text as printed by Waller and Glover VI. 45. III. 2 are as follows:

9 Grief is but a wound to woe C(ambridge): Greife was never cure to woe Mus. b. l. 10 mourne, mourne no more C: mourne not so mourne not so. Mus. b. l.

44 38 The lighter song from Beaumont and Fletcher's *The Queen of Corinth*. This completes the music to that play. Variants from the text as printed by Waller and Glover VI. 45. III. 2. are as follows:

1 Here is one C(ambridge): I am one Mus. b. l. 2 her C: my Mus. b. l. 7 weep then C: Then weep Mus. b. l.

The variants in lines 1 and 2 indicate a more dramatic context. Since no other setting of this song is extant and since the settings of the only two songs from the same play occur side by side here in the MS. it would seem that Wilson wrote the incidental music for the original production of the play. Moreover, a group of play songs occurs here in the MS. all from King's Men plays.

45 $38^v + 39$ From Beaumont and Fletcher's *Women Pleas'd,* produced by the King's Men at the Blackriars in 1620. A version is extant also in B.M. MS. Eg. 2013 f. 12 b. Variants from the text as printed by Waller & Glover VII. 274. III. 4. are as follows:

7 himself C(ambridge): them still Mus. b. l. 9 thee sweet C: those sweetes Mus. b. l. 10 your C: their Mus. b. l. 11 this C: y^e Mus. b. l.

46 39^v Anon. Printed by A. H. Bullen in *Speculum Amantis* (London, 1902) p. 73 from *The Mysteries of Love and Eloquence 1658*. There are no notable variants. A version occurs in Don. c. 57. 16 (32).

47 40 From Beaumont and Fletcher's *The False One* produced by the King's Men at the Blackfriars in 1620. Apollodorus tells us that he has

> prepar'd
> Choise Musick near her cabinet and compos'd
> som few lines (set unto a solemn time)
> In the praise of imprisonment.

Variants from the text as printed by Waller & Glover III. 313. I. 11.

1 bless C(ambridge): cleere Mus. b. l. 3 Shut-up-beauty C: caged beauty Mus. b. l.

The poem is included in Folger MS. 1. 8. (Warwick Castle MS.), 1620-1630, ff. $7^v + 8$.

48 40^v Printed for the first time from this manuscript, by Norman Ault in *A.T.U.L.*, p. 242.

49 41 Anon. Not printed.

> Sleepe in yo^r Lidds y^u loved shades
> of my vaild Sunns, I vow,
> tis not to spare my blood y^t thus
> I spill my teares on you,

greife and affliction only due
to me are Justly bent,
to give me a wasting life t'indure
a lasting languishment,
that when mine eyes can weepe no more,
my Hart may bleed, and I
because I liv'd a longer life,
a longer death might dye.

50 41v + 42 Printed by Norman Ault in *S.C.L.* 242-3 from B.M. Eg. MS. 2013 f. 10 b. with a note on p. 504 of the setting in this MS.

51 42v Printed in *Cheerfull Ayres* 1659 pp. 34-5.

52 43 From Beaumont and Fletcher's *The Wild Goose Chase,* produced by the King's Men at the Blackfriars in 1621. The 1647 folio edition of Beaumont and Fletcher's plays, from which Waller & Glover printed their text, IV. 387. V. 6, gives only four and a half lines of the song followed by "Etc". Wilson's MS. here gives the full version of the song.

From ye honerd dead I bring
this his love and last offering,
Take it nobly, 'tis yor due,
from a freindshipp ever true,
from a faith yt had no end,
towards Heaven & to his freind,
from a gratitude as true,
as these are rich I bring to you
This little Moddell hould it deere,
and for yor Dead freind shedd a teare.

Wilson's setting belongs to the original production of the play. See further Cutts, John P., "Some Jacobean and Caroline Dramatic Lyrics", *Notes and Queries,* new series, vol. 2, no. 3, p. 108.

53 43v + 44 Printed in *Cheerfull Ayres,* 1659 pp. 32-3, and in *Love and Eloquence* the previous year.

54 44v First printed by Norman Ault in *S.C.L.* 306-7, from this manuscript. Another musical setting of the song is extant in Don. c. 57, 22 (37).

55 45 Herrick's "The Curse". Variants from the text as printed by F. W. Moorman in his edition of the *Poetical Works of Robert Herrick* (Oxford, 1915) p. 49 are as follows:

5 and with hand more rude M(oorman): and perhaps with rude Mus. b. l. 6 Rifle the Flowers which the Virgins strew'd M: rifle the flowers wch ye Virgins strew'd, Mus. b. l. 7 Furie M: pitty Mus. b. l.

A version occurs also in MS. Don. c. 57, 6 (19) set by Robert Ramsey and another in B.M. Loan 35, (Cooper Smith MS.), f. 159.

56 45v The beggars' song from Beaumont and Fletcher's *Beggars Bush* produced by the King's Men at the Blackfriars in 1615. Variants from the text as printed by Waller & Glover II. 224. II. 1. are as follows:

1 this is Beggars Holy-day C(ambridge): this is the Beggers holliday Mus. b. l. 3 Prince C: King Mus. b. l. 8 magistrate C: Magistrates Mus. b. l.

The song is also included in *Cheerfull Ayres* pp. 22-3, in Drexel MS. 4041 and in Don. c. 57, 136 (139v) from which latter manuscript Fellowes edited it in *Songs from Beaumont and Fletcher with contemporary settings* (London, 1938) p. 45.

57 46
58 46v + 47
59 47v + 48
} First printed in *Cheerfull Ayres,* 1659, pp. 62-3, 70-2, 67-9 respectively.

60 48v + 49 Ben Jonson's "The Dreame" printed as No. XI in *The Underwood* 1640. No other manuscript version of the song is known. There are no variants, other than spellings, capitalization and punctuation for which there was no standard usage, from the text as printed by Herford and Simpson, eds. *Ben Jonson,* 11 vols. (Oxford, 1925-52), VIII. 150-1. This setting is not noted in "Musical Settings of Jonson's songs, 1608-1750" XI. 605-9. Ault prints this poem in *A.T.U.L.,* p. 99 without any mention of its inclusion here in MS. Mus. b. l.

61 49v + 50 Anon. Not printed. It is "through set".

Tis not the world nor what can please,
with vaine delights (the soules disease)
I care to loose, || for if the fates first call me
to that bliss whither wee
both shall goe, I cannot chuse,
nor doe I greeve
those joyes to leave,
wch we in femalls doe conceave

I ioy'd ym never,
nor doe I feare to pass the shade
of cruell Death, for who is made,
to live heere ever.
But ô I dye before I dye,
to thinke that we
twixt whom there is such simpathy,
should parted be.

62 $50^{v}+51$ Printed "for the first time" by Norman Ault as anonymous in *A.T.U.L.* pp. 240-1 from this manuscript. The poem is George Herbert's and was first printed in *The Temple,* 1633. Only the first three stanzas and the last are given here of the text as printed by Hutchinson, F. E. ed. *The Works of George Herbert,* (Oxford, 1941), pp. 68-9.

63 $51^{v}+52$ $52^{v}+53$ Lord Herbert of Cherbury's poem "The Thought". Norman Ault has included this poem in his *S.C.L.,* pp. 70-1 without any mention of its inclusion here in the manuscript. The poem was first printed in the 1665 posthumous edition of Lord Herbert's poems. It occurs in three other manuscripts, B.M. Add. MS. 37157 f. 9, Add. MS. 25707 and Harl. MS. 6918 f. 20^{v}, in the two latter anonymous. The former dated 1630 is in the poet's autograph and contains Lord Herbert's corrections. I believe the version in Mus. b. l. is prior to the corrected version. Variants from the text as printed from the 1665 edition (the MS. version 37157 is the same) by G. C. Moore Smith in *The Poems English and Latin of Edward Lord Herbert of Cherbury* (Oxford, 1923) pp. 43-4 are as follows:

3 doth M(oore Smith): must Mus. b. l. 5 hath M: have Mus. b. l. 10 two M: both Mus. b. l. 28 forms M: thoughts Mus. b. l. 30 vulgar M: earthly Mus. b. l. 37 must live when we do dy M: can never Dye Mus. b. l.

Wilson's setting is of the poem as one whole song and not of one stanza to the tune of which the other three stanzas were intended to be sung.

64 $53^{v}+54$ Sir Robert Aytoun's "On an Inconstant Mistress". Variants from the text as printed by Charles Roger in his edition of the *English Poems of Sir Robert Aytoun* (London, 1844) pp. 38-9 are as follows:

9 breath of lo'e R(oger): breach of vow Mus. b. l. 11 I count him base and brain-sick too R: I thinke it bace and foolish too, Mus. b. l. 12 That R: to Mus. b. l. 14 At last I do R: I doe at last Mus. b. l. 15 her not R: hirself Mus. b. l. 20 binds R: binde Mus. b. l.

There is a version also in B.M. Eg. 2013 f. 19 b ascribed to Wilson.

65 $54^{v}+55$ This poem is ascribed to "Mr. Renolds" in Folger MS. 1. 8. f. 28^{v}. It is printed in G. Ellis's edition of Specimens of the Early English poets, (London, 1803), III. 40-1 and ascribed on insufficient evidence to the Earl of Pembroke. Since the poem is not included in any of the standard seventeenth-century anthologies. I give it here in full.

Soe glides along y^{e} wonton Brooke,
with gentle pace into the Maine,
Courting the Bankes with Amorous looke,
he never meanes to se(e) againe.

And so doth fortune use to smile
uppon y^e^ short liv'd favorites face,
whose swelling hopes she will beguile,
and allwaies casts him in hir race,
And so doth the fantastique Boy,
the God of the Ill manag'd flames,
who nere kept word in promis'd ioy,
to Lover, nor to loveing Dames,
soe all alike will constant proove,
both fortune, running streames, and Love.

66 55^v^ + 56 56^v^ Entitled "The Eccho" in the manuscript. This is Lord Herbert's "Echo to a Rock". No other version of this poem was known hitherto, other than that printed in the 1665 edition of Lord Herbert's poems. There is only one variant from the text as printed by G. C. Moore Smith pp. 46-47 and that occurs in line 9 where the 1665 edition has "canst" and Wilson's manuscript has "dost".

67 57 This has been included by H. C. Grierson in his edition of *The Poems of John Donne* (Oxford, 1932) p. 451 under the heading "Poems attributed to Donne in MSS." The Bridgewater manuscript version has a note beneath the title "To a watch restored to its mystres" to the effect that it is "none of J. D." and the poem is signed "W. L.". Bertram Dobell has included the poem in his edition of *The Poetical Works of William Strode* (London, 1907) p. 38 with a fuller title "A watch sent home to M^rs^. Eliz. King, wrapt in theis verses". The poem occurs in Folger MS. 1. 8., f. 16 under the title "Upon A watch borrow'd of M^rs^. E. K. by W. L.: a sent home wrapt in these verses." Variants from the text are as follows:

2 For they are happier than oures G(rierson): they more happy are then oures Mus. b. l. + D(obell). 6 By thy acte multiply G: by thy Art increas'd Mus. b. l. + D. 9 Be swifte in such an hower and soone G + D: yu needst not hast away soe soone. Mus. b. l. 10 see thou make night, ere it be noone G: make it night though it bee noone D: she will make Night, thoug(h) it be Noone Mus. b. l.

68 57^v^ First printed by Norman Ault in *S.C.L.* p. 306, from this manuscript.

69 58 + 58^v^ Printed for the first time by Norman Ault in *S.C.L.* p. 151 from this manuscript with a note that it occurs c. 1640 in B.M. Add. MS. 25707.

70 59 Anon. Not printed.

Teares doe not spare || mine eyes,
they doe no more || then serve
my Harts affliction to deplore ||

Sighes doe not spare || my Hart
y^{ts} growne to be, ||
stranger to all things but Callamitie, ||
Groanes Doe not spare || my Brest and tongue
y^{t} fare || better with y^{u},
then Mirth acquainted are, ||
Teares, sighs and groanes,
let me not frendlesse dye,
for none but y^{rs} is frendly company.

A version is extant also in B.M. Eg. 2013. f. 43 b ascribed to "Jo. Willson".

71 59^{v} + 60 The first known printed source of this sonnet is Bartholomew Griffin's *Fidessa, More Chaste then kinde,* 1596. It appeared three years later in Jaggard's piratical *The Passionate Pilgrime,* printed under Shakespeare's name. The New Variorum Edition of *Shakespeare. The Poems* (Philadelphia and London, 1938) edited by H. E. Rollins gives a detailed account of the discussion concerning the authorship of this poem. The following sonnet "Faire Citharea sitting by a Brooke" is entitled the "Second Part" to "Veanus and Young Adonis sitting by hir" the "First Part". The following variants occur from the text as reprinted from the 1596 edition of *Fidessa* by P. Bliss (Chiswick, 1815), from the text given in facsimile by H. E. Rollins in his edition of *The Passionate Pilgrim* (New York and London, 1940) p. 23 and from the text of the Folger MS. 1. 8. (c. 1625-30) printed by J. Q. Adams in his edition of *The Passionate Pilgrim* (New York and London, 1939) pp. lvii-lviii.

3 She told the youngling how god Mars did trie her F(idessa) + P(assionate P(ilgrim): she tould the youngling how great Mars did try hir Fo(lger MS. 1. 8.): she told him how great Mars did try hir Mus. b. l. 5 ... (quoth she) the wanton god ... F: (quoth she) the warlike god ... P. P. + Fo.: said she, the warlike God ... Mus. b. l. 6 clasp'd F: clipt P. P. tooke Fo.: caught Mus. b. l. 7 quoth ... warlike F + P. P.: quoth ... lusty Fo.: said ... lusty Mus. b. l. 9 But he a wayward boy refusde her offer F: Even thus (quoth she) he seized on my lippes P. P. + Fo: eaven thus said she he seised my Lipps, Mus. b. l. 10 And ran away the beautious Queene neglecting F: And with her lips on his did act the seizure P. P. + Fo. + Mus. b. l. 11 Shewing both folly to abuse her proffer F: And as she fetched breath, away he skips P. P.: But as she tooke hir breath away he skipps Fo. + Mus. b. l. 12 And all his sex of cowardise detecting F: And would not take her meaning nor her pleasure P. P. + Fo.: and would not take hir meaning or y^{e} pleasure. Mus. b. l. 13 Oh that I had my mistris at that bay F. + Fo. Ah that I had my Lady at this bay P. P.: O that I had my Mistris as that Boy Mus. b. l. 14 kisse and clippe F + P. P.: clipp and kisse Fo. + Mus. b. l.

Thus, although Wilson's version, as that in the Folger MS. 1. 8. is much nearer to *The Passionate Pilgrime* than to the *Fidessa* version, it is nevertheless derived from an independent and seemingly earlier source. This is true also of the second sonnet.

72 60v + 61 This does not occur in Griffin's *Fidessa.*

See also the foregoing. Variants from the texts as indicated there are as follows:

1 Sweet P. P.: Faire Fo. + Mus. b. l. 4 could P. P. + Mus. b. l.: can Fo: 10 refusde P. P.: did scorne Fo. + Mus. b. l. 11 touch P. P.: take Fo. + Mus. b. l. 12 smile . . . jeast P. P.: blusht . . . smil'd Fo. + Mus. b. l. 13 faire queene, and toward P. P.: faire & toward Fo. + Mus. b. l. 14 rose . . . ah P. P.: blusht . . . ô Fo. + Mus. b. l.

It is significant that in both sonnets the manuscript version here agrees substantially with that in the Folger MS. 1. 8. folios unmarked, where the two sonnets are likewise entered "First Part" and "Second Part".

73 61v + 62 First printed in *The Academy of Compliments*, 1650. It is also included in *Cheerfull Ayres,* 1659, pp. 73-5 from which source it was printed by A. H. Bullen in *Speculum Amantis* (London, 1902) p. 1.

74 62v + 63 Anon. Not printed. Extant also in Drexel MS. 4041. 2 ascribed to "John Willson".

O doe not goe from us and bring
so sad a winter on the spring,
that but new borne yeilds up hir flowres,
only to deck those sweeter browes of youres;
but must you needes sleepe there mine eyes
in gloomy shaddowes nere to rise,
from yr dead Traunce, till the bright Ray
of your eye, rouze you and restore my day,
Hart and eyes both embrace the night
like Batts and blinde Oules who the light
dispise, slomber out th'ours Adiourne our paine,
till wee reivew those saveing Beames againe.

75 63v Not printed. The poem occurs in Folger MS. 1. 8. (Warwick Castle MS.), 1620-1630, f. 30, and is ascribed there to "Zouch. Townely".

Tell hir he yt sent hir this,
nor lustfull nor Love fantique is,
but in true Judgement did celect,
hir unto whom allow respect,
yf she obiect thou wantest Art,
say tis the language of his hart
that knew 'twas easier to discry,

twixt truth of Love and Poetry,
This this with sighes expresse, and then
sweare that his thoughts outspeake his Pen.

76 64 First printed in Henry Lawes' *Ayres and Dialogues,* 1658 p. 43 and attributed to Henry Reynolds. It is included in B.M. Loan 35 (Cooper Smith MS.), f. 64v.

Deere throw y^{t} flatt'ring glass away
I have two truer for y^{r} turne,
these eyes I meane wherin you may
see, how you blaze, and how I burne,
Ah, could you but as plainely there,
my faith, as yo^{r} own face discry,
youl'd gaze your selfe no other where,
and burne perhapps as well as I.

77 64v Anon. Not printed.

He that would catch and catching hold,
that fleeting Aire a womans favor,
must change like hir from heat to cold
shift Proceaus like all shapes to ha(u)nt hir,
somtime laughing, singing, playing,
next day weeping, sighing, praying,
that for all hir witt and skill,
she may be uncertaine still,
w^{ch} was earnest w^{ch} was Gest
or w^{ch} humore likt hir best.

78 65 } Both occur in *Cheerfull Ayres,* 1659 pp. 60-1, 116-7 respectively; the former has been printed by Norman Ault in *S.C.L.,* 272-3 from J. Playford's *Select Musical Airs and Dialogues,* 1652, with a note on p. 505 of the setting in this manuscript.
79 65v }

80 66 Anon. Not printed.

Roome make roome you that are fled
downe and sleepe among y^{e} Dead,
looke heere y^{u} Spirritts, y^{t} doe groane,
Heare and pitty this poore Maides moane,
what is this life, a Tale w^{ch} tould,
we pass away, wax pale and could,
Tis but a sigh a print in Sand,
a Tree oft shaken by Deaths hand,
The Soule an Actor is disguisd wth flesh
& after death a bridgroome greene & fresh.

It is essentially dramatic and reminiscent of those songs sung by distressed lovers and heroines of Beaumont and Fletcher's plays.

81 66v + 67 Anon. Not printed.

Why should y^{u} be so full of spight
to man, or Woeman kinde?
to say that who are out of sight,
as well are out of minde,
When Cupid showes his equall might,
to people that are blind,

Eyes only may begett that love
that memory must keepe,
and make the soule to watch and moove,
When they are fast a sleepe,
and in sweet Dreames short blessings proove
When wak'ned they doe weepe,

Then be not rash to lay on me,
or any elce this blott,
because y^{t} all Mankind by thee
may be soone forgott,
for I must love thee when I see,
and when I see thee not.

There is a version of the song in B.M. Add. MS. 29396 f. 92 b which is unascribed, but it lies next to a Wilson song.

82 67^{v} + 68 Thomas Carew's poem "Parting, Celia weepes". This setting is unknown to Rhodes Dunlap who, in his edition of *The Poems of Thomas Carew,* (Oxford, 1949), pp. 48-9 prints the poem from the 1640 edition and notes on p. 292 that Henry Lawes' setting of the song is extant in an autograph collection by Henry Lawes (the "Cooper Smith" MS.), f. 17^{v}, and in *Select Ayres and Dialogues* II. 1669. Variants from the text Dunlap prints are as follows:

6 lose D(unlap): leave Mus. b. 1. 13 Will D: shall Mus. b. 1.

The song is included in Folger MS. 1. 8. f. 29 unascribed.

83 68^{v} + 69 Owen Feltham's "On a Jewel given at parting", first printed in *Lusoria* 1661, p. 9. an appendage to the eighth edition of his collection of essays entitled *Resolves.* There are no variants other than spellings, capitalization and punctuation from the 1661 text. In the manuscript this is called the "First Part", the Second Part following immediately. Both songs are given likewise in B.M. Add. MSS. 29396 f. 94 and 11608 f. 21b.

84 69^{v} + 70 See foregoing. The "Second Part" is not printed in *Lusoria,* and so far as I have been able to ascertain, has never been printed.

Why by such a brittle Stone,
as one stroake can breake alone,
would she have hir hard hart knowne,
Fond gerle she errs for I doe finde

hir hart is of an other kinde,
Adamant with Marble joyn'd,
else y^e^ teares y^t^ I have spent,
and the sighes that I have sent
would hir Rocky hart have rent,
Ô Cupid, yf thou hast a Dart
that can hitt, and cause no smart,
shoot and with it cleave hir hart,
Then perhapps when she shall see,
Devision made by destiny
She may with one half favoure me.

85 70^v^ + 71 Owen Feltham's "A Farewel" first printed in *Lusoria,* 1661, p. 13. Variants from the text as printed in the 1696 edition are as follows:

10 To L(usoria): by Mus. b. 1. 12 Till re-exhal'd again to Vertue; You L: till virtue re-exhalts me, that is you Mus. b. 1.

86 71^v^ + 72 Printed for the first time by Norman Ault in *S.C.L.,* p. 304 as anonymous from this manuscript. Its inclusion here in a group of Owen Feltham's poems would suggest that it is indeed his.

87 72^v^ + 73 Owen Feltham's "The Spring in the Rock" first printed in *Lusoria,* 1661, p. 15. Variants from the text as printed in the 1696 edition are as follows:

2 can ... thus L(usoria): dos ... so Mus. b. 1. 8 coy L: cold Mus. b. 1. 10 Melted him thus to life again L: transformed him thus to ease his paine Mus. b. 1. 11 which L: that Mus. b. 1. 17 repent and know L: and know tis true Mus. b. 1.

88 73^v^ + 74 Thomas Carew's "Celia bleeding, to the Surgeon". The setting is unknown to Dunlap; nor is any setting hitherto known to be extant. Variants from the text as printed from the 1640 edition of his Poems in *The Poems of Thomas Carew,* (Oxford, 1949), p. 26 are as follows:

7 her ... seat D(unlap): that ... state Mus. b. 1.

It occurs in Folger MS. 1. 8. f. 6 ascribed to "M^r^. Tho. Carey".

89 74^v^ + 75 75^v^ A Dialogue - Anon. Not printed.

Treble What art thou what wouldst thou have?

Bass The shaddow of thy Lover
that can take no rest in Grave
till I my greife discover
in thy Hart I hid a fire,
the fire of my true paineing
w^ch^ if thou hadst kept Intire
I had slept without complaining.

Treble fright me no more thou wandring ghost,
turne back thy pale fac'd greeving,
thy fire went out wth thee not lost
we live to love the living.

Bass Thy vowes are broake once more take heed
turne back thy pale fac'd greeving,
for cuzening me, thy Hart shall bleede,
thy youth be unregarded.

Treble What shall I doe (Bass), Call back thy vow,
Bass then sweetly take thy slumbers,
else endless frights attend thee now,
and sighing without Number,
Ile blast thy yoth and on thy Rosy spring
a dead cold winter, Lame and old Ile fling
then love to(o) late
Treble O me o me unfortunate
though thou be dead Ile love thee ever.

Bass Sleepe sleepe ô sleepe my Ghost shall fright thee never.

Chorus Though fooles secure may kill with theire disdaine,
Treble Time will at last reward them for their paine
& Bass Harts y^{t} in Bonds of true love linked be
nor Time nor Death can sett at liberty.

90 76 + 76^{v} Anon. Not printed.

Treble Hast y^{u} Nimphs, make hast away,
for this is loves high holliday,
looke ô looke y^{e} Swaines appeere

Bass fly not all are lovers heere,
then doe not feare

Treble Say wee should trust,
Men ever wright theire oathes in Dust,
ô they can faine cry they are slaine,
but when wee yeild, they scorne againe

Bass O no, ô no, not soe, wee Men are kinde,
but woemen cruell as the Winde
on the wide Sea, they seldom save,
but bring new woes with a new wave.

Chorus Nimphs and swaines, make hast away
Treble Time you knowe 'bid's no delay,
& Bass put on the blithest lookes you may
For this is Loves high Holliday.

Also extant in B.M. Add. MS. 29396 f. 42 b and there ascribed to Henry Lawes, and in Drexel MS. 4041 ascribed to Wilson.

91 77 + 77v Printed by Norman Ault in *A.T.U.L.*, p. 185 as anonymous from this manuscript with a note on p. 624 that he believed it was being "now printed for the first time". A. H. Bullen had printed it, however, in *Speculum Amantis,* (London, 1902), pp. 76-7 from Harl. MS. 6917 f. 48 where the poem bears the heading "A Poem of Sir Walter Rawleigh's". It occurs also in two other manuscripts Add. MS. 25, 707 f. 92v anon and MS. Sloane 1446 f. 51v "Sonnett", anon.
Stanzas 3, 5 and 6 of the version as contained by the Harleian MS. are not given in Mus. b. l. The following variants occur from the text as printed by Agnes Latham in *The Poems of Sir Walter Ralegh,* (London, 1951), p. 21.

5 If L(atham): whither Mus. b. l. 7 would L: willd Mus. b. l. 9 not blacke L: nor Black Mus. b. l. 11 hee'ld L: he would Mus. b. l. 12 Only of L: made all of Mus. b. l. 20 love L: lawes Mus. b. l. 21 hope L: mirth Mus. b. l.

Stanza 3 is sung here as a Chorus.

92 78 + 78v
79 + 79v Robert Heath's "A Love Dialogue between Damon and Stella" first printed in *Clarastella,* 1650, pp. 18-19. Variants from the text given there are as follows:

15 I don't C(larastella): I'll not Mus. b. l. 19 desires C: desire Mus. b. l. 20 such fires C: yt fire Mus. b. l. 23 foul C: Bird Mus. b. l. 24 it C: shee Mus. b. l. 32 doth C: does Mus. b. l.

93 80 + 80v Owen Feltham's "The Appeal" first printed in *Lusoria,* 1661, pp. 7-8. It is called A Dialogue in the manuscript here, the first stanza being sung by both voices, the second by the voices separately, one posing the question, the other answering; the third stanza is omitted and the fourth is sung as a Chorus and marked for repetition. Variants from the text in the 1696 edition are as follows:

8 Make me give 1696: cause me to give Mus. b. l. 21 Then 1696: And Mus. b. l.

There is a version also in Add. MS. 11608 f. 67 b. ascribed to Wilson.

94 81 + 81v
82 + 82v
83 Ben Jonson's "The Musical Strife: In a Pastorall Dialogue". Variants from the text as printed by *Herford & Simpson,* VIII. 143-4 are as follows:

4 turne H(erford): turnd Mus. b. l. 9 your H: our Mus. b. l. 15 nor words H: no words Mus. b. l.

The third verse beginning "Mix then our notes, that we may proove" and the seventh beginning "Nay rather both or Soules be straind" are sung as a chorus. Also exstant in Don. 57, 86 (94). The song is included in Folger MS. 1. 8. ff. 28v + 29 unascribed.

95 $83^v + 84$ Henry King's "Sonnet" was first printed in 1657. There is only one notable variant from the text as printed by George Saintsbury in his edition of *The Minor Poets of the Caroline Period,* (Oxford, 1921), III. 177.

7 wat'rish 1657: watry Mus. b. l.

Extant also in Wilson's name in B.M. Add. MS. 29336. f. 82 b.

96 84 First printed in Walter Porter's *Madrigales & Ayres,* 1632 as anonymous. Variants from the text as edited by E. H. Fellowes in his *English Madrigal Verse,* (Oxford, 1920), p. 581.

2 or in my eyes? P(orter): or mine eyes? Mus. b. l. 5 fairer P: Fair Mus. b. l. 9 tell P: let Mus. b. l. 10 her P: shees Mus. b. l.

Also occurs in *Cheerfull Ayres,* 1659, pp. 76-7 and MS. Don. c. 57. 123 (133). It is included in Folger MS. 1. 8. f. 8^v unascribed.

97 $84^v + 85$ Henry King's "Sonnet" first printed in *Wits Recreations* 1641. Norman Ault prints the poem in *A.T.U.L.* p. 141 from the 1657 edition without any mention of its inclusion in Mus. b. l. Apart from spellings, capitalization and punctuation, there is only one variant from the text as printed by Saintsbury III. 177.

6 those 1657: the Mus. b. l.

A version occurs also in MS. Don. c. 57. 105 (115). The song occurs in Folger MS. 1. 8. f. 5 ascribed to "H.K.".

98 85^v The first stanza only of Sir Robert Aytoun's "To a Haughty Mistress" but without music. There is a notable variant from the text as printed by Charles Rogers in his edition of the *English Poems of Sir Robert Aytoun,* (London, 1844), pp. 41-2.

3 well stand Roger: consist Mus. b. l.

Versions are extant also in B.M. Add. MSS. 29396, f. 91; 11608, f. 63, and in Drexel MS. 4257. 288.

99 $85^v + 86$ Anon. Not printed.

Doe you not wonder at the strange rare sound
w^{ch} doth from this Theorbo gravely rise,
That all y^{or} Sences are as Captives bound
yet pleas'd, With this soe sudden a surprize,
Ile tell you how it Comes, by Magick Art,
Tis strung wth fibres of my M^{ris} Hart,
Where now it Lyes wth in this Hallowed womb;
to it a Sacred Piramide & Toomb;
Which shee can waken, when shee please to rise
A Greater wonder to your Eares & eyes.

100 $86^v + 87$ Printed by Norman Ault in *A.T.U.L.* p. 239 with a note on p. 625 that it was "now printed for the first time". H. C. Grierson had printed it under the title "Poems attributed to Donne in

MSS." from B. M. Stowe MS. 961 in his edition of *Poems of John Donne,* (Oxford, 1912), I. 450-1. It occurs in various manuscripts.

101 87v + 88 Anon. First printed in *Cheerfull Ayres,* 1659, pp. 124-5.

102 88v + 89 Anon. Not printed.

Stay ô stay why do'st thou fly me,
turne agayne and lay thee by me
I am neither Snake nor Adder,
Ile not hurt thee come and try me,
None shall of thy sight be gladder,

Com and rest thee on my Bosom,
Ile but braide thy locks and loose em,
Dew and drench them with the showreing,
of mine eyes that hither woos em
with a fraquent streame downe powreing

Yet not drowne nor hurt them sweetest
if for feare of that thou fleetest
theyle be dry if thou but eye them
or if thou shalt think it meetest
with my sighs Ile fann and dry them

See Love I have made thee posies
pictures of thee Pinkes and roses
each devided with a Lilly
make them good with kind supposes
though the present be but silly

For though lovelier sweetes be dwelling
in thy face so farr excelling
as twas made to make earth sweet with
yet are theise the lik'st in smelling
to thyselfe that I could meete with

Com and thou shalt tast of twenty
sorts of fruit that heere in plenty
ly t'invite thee, blew dew berries
grapes and Damsins to content thee
Strawberries greene figgs and Cherries

With the rest this maund Ile gi'thee
carv'd and gilt to carry wi'thee
and this cupp of Box to drink on
take them in good part I preethee
though to(o) meane for thee to think on

Semple in my tongue and graces
Ill my sute yet time and place is
fitt to show thee (with small prooving)
that I am true, and that thy face is
not more faire than I am lov'ing

Aske theise Hills and Mountaines towring
Aske theise vailes and Meddowes flowreing
all will tell thee what my smart is
yf thou canst not in my showreing
eyes and sighs read whose my Hart is

The howling windes languish to se(e) me
and make each leafe murmour wi'me
Ecco plaines hir and nere sleepeth
and to view the sorrows I'me
the Night lowers and the morne weepeth

Seest thou this and canst deny me
the poore kind(n)ess to com ny me
shall wind ecco Night and morrow
heare and pitty and thou fly me
and have no sence of my sorrow?

Ah, twill be to thee no glory
to be nam'd in my Deaths story
when thou seest it thou wilt rend it
and I know thou wilt be sorry
when twill be to(o) late to mend it.

Also extant in Drexel MS. 4257. 100.

103 $89^v + 90$ Henry King's 'Sonnet' first printed in Walter Porter's *Madrigales & Ayres,* 1632. The text is substantially the same as E. H. Fellowes edited in *English Madrigal Verse,* (Oxford, 1920), p. 578, and G. Saintsbury edited in *Minor Poets of the Caroline Period,* (Oxford, 1921), III p. 177. A version occurs also in MS. Don. c. 57. 109 (117) and in B.M. Add. MS. 29396, f.49^v ascribed to Wilson. The song is included in Folger MS. 1. 8. f. 4^v ascribed to "H.K.".

104 $90^v + 91$ This was printed among Henry King's *Poems* in 1657 with the title "A Blackmoor Maid wooing a fair Boy: sent to the Author by Mr. Hen. Rainolds". Variants from the text as printed by G. Saintsbury III. 171 are as follows:

1 stay S(aintsbury): why Mus. b. l. 3 why S: and Mus. b. l. 7 see S: view Mus. b. l. 10 O S: An Mus. b. l.

The song, ascribed to "Mr. Reinoldes" occurs in Folger MS. 1. 8. f. 6^v.

105 $91^v + 92$ Henry King's companion poem to the foregoing. Variants from the text as printed by Saintsbury III. 171-2 are as follows:

2 when S: since Mus. b. l. 8 Portends S: portend Mus. b. l. 9 Yet S: but Mus. b. l.

Both songs are also included in MS. Don. c. 57. 79 (88), 80 (89) with the same music settings. This also is in Folger MS. 1. 8. f. 6^v ascribed to "H.K.".

106 92v + 93 First printed in *Cheerfull Ayres,* 1659, pp. 50-2. It is also printed in *The Cambridge Book of Lesser Poets,* (Cambridge, 1927), p. 80, and attributed to Sir Albertus Morton (1584?-1625). A version occurs in B.M. Loan 35, f. 123, and in Christ Church MS. 438, f. 2v.

107 93v + 94 Henry King's 'Sonnet' was first printed in 1657. The text here in the manuscript is substantially the same as G. Saintsbury edited, III. 178. The poem occurs in Folger MS. 1. 8. f. 4v ascribed to "H.K.".

108 94v + 95 Henry Reynolds. Not printed.

Speake you that heare, now Cloris sings,
wedding hir cleare voyce to the strings
hir hand awakes; growes not ye wind
dumb? and the checkt aire calme and kinde
that late so rag'd and roar'd: look, look,
doe but observe yt chiding brooke,
how mute, th'attentive wel pleas'd waters stay,
that but now muttering ran so fast away.
Ah Cloris, canst thou then create
such sence in thing's Inanimate?
Yes, but alass, while thou dost charme
the Dead, thou dost the liveing harme,
so faire enchauntress se, mine Eyes
and Hart their hurtfull properties
have gaind, and must, till thou thy charmer unbinde
outflow the Rivers, and out sigh the winde.

The poem is ascribed to "Mr. Raynolds", in Folger MS. 1. 8. ff. 9 + 9v.

109 95v + 96 First printed from this manuscript by Norman Ault in *A.T.U.L.,* p. 242.

110 96v First printed in *Cheerfull Ayres,* 1659, pp. 110-11.

111 97 No music. Only a few words.

The worke for wch wee came is done
But will the Starrs so soone begon?
Why should wee stay.

112 97 Anon. Not printed.

Since tis' resolvd that I must dy,
O spin not out my Destiny,
But thinke yt Martyrdome hath paine,
In which each minute I am slaine:
Tis cruelty sublim'd to give,
No more, then makes mee wretched live.
Death sent mee in one fatall blow,
A favour were no overthrow,

So should I fall, to those bright eyes,
At least a pitti'd sacrifice:
And thou survive only to be
Admired for thy cruelty.

113 $97^{v}+98$ 98^{v} Anon. First printed in *Cheerfull Ayres,* 1659, pp. 92-3. Extant also in MS. Don. c. 57. 142 (142^{v}).

114 99 A song from John Ford's *The Lover's Melancholy,* produced by the King's Men at the Blackfriars in 1628. Variants from the text as printed by Gifford & Dyce in their edition of *The Works of John Ford,* (London, 1869), I. 95. V. 1. are as follows:

5 up in G(ifford & Dyce): w^{th} Mus. b. l. 6 woes G: toyles Mus. b. l. 7 As G: that Mus. b. l.

This also occurs in *Cheerfull Ayres,* 1659, pp. 88-9.

115 $99^{v}+100$ Printed by N. Ault in *A.T.U.L.,* p. 221 from B.M. Harl. 6917, where it is ascribed to 'Phill. King'. Dryden's *Examen Poeticum,* 1693 gives it to Sir John Eaton. The song appeared set by Henry Lawes in *Select Ayres and Dialogues,* 1659, p. 22. Ault makes no mention of its inclusion in MS. Mus. b. l. Variants from the text printed by Ault are as follows:

6 those A(ult): them Mus. b. l. 7 That A: who Mus. b. l. 9 Tire A: try Mus. b. l.

Extant also in B.M. Eg. 2013. ff. 30 b, 42 b and in B.M. Add. MS. 29396. f. 45 b, and in Drexel MS. 4041. 3, all ascribed to Wilson.

116 100^{v} }
117 101 } First printed in *Cheerfull Ayres,* 1659, pp. 146-7, 38-9 respectively. The second is extant also in MS. Don. c. 57. 137 (140).

118 $101^{v}+102$ Henry King's 'Sonnet' was first printed in 1657. The text is substantially the same as Saintsbury edited, III. 173. Wilson's version is also extant in B.M. Eg. 2013. f. 15 b. Ault prints this poem in *S.C.L.,* p. 16 from the 1657 edition of King's poems and suggests that the poem was written before 1624. He makes no mention of the setting here in Mus. b. l. The poem is included in Folger MS. 1. 8. (Warwick Castle MS.), 1620-1630, f. 4. ascribed to "H.K.".

119 $102^{v}+103$ Thomas Carew's "On sight of a Gentlewoman's face in the water". Variants from the text as printed by Rhodes Dunlap in his edition of *The Poems of Thomas Carew,* (Oxford, 1949), p. 102 are as follows:

3 votaries D(unlap): votrisse Mus. b. l. 5 blow here D: drawe nigh Mus. b. l. 7 no starre from any Spheare D: nor starre nor y^{e} worlds eye Mus. b. l. 12 cold . . . hard D: hard . . . cold Mus. b. l.

Dunlap is unaware of this setting. The manuscript version here is very similar to three other manuscript versions which Dunlap collates p. 263. with the first printed version. Henry Lawes' setting of the song is extant in the Cooper Smith MS., ff. 142 + 142v.

120 103v + 104 First printed by Norman Ault from the manuscript in *A.T.U.L.,* p. 241. Wilson's version is extant also in B.M. Eg. 2013 f. 18 b.

121 104v + 105 Owen Feltham's "The Sun and Wind" first printed in *Lusoria,* 1661, p. 6. Variants from the text as given in the 1696 edition are as follows:

Yet have L(usoria): th'ave Mus. b. l. 8 their strength L: themselves Mus. b. l. 9 thy sun L: thine eye Mus. b. l. 12 So L: and Mus. b. l. There is a version also in *Cheerfull Ayres,* 1659, pp. 96-7.

122 105v + 106 106v Anon. Not printed.

Soe Phebus rose as if hee had last night
cald to account ye Moone for all ye light
she ever ow'd, and lookes soe full of scorne
and pride as if twere payd him all this Morne,
Lovd of my Heart awake, and wth thy high
smooth numbers, charme this Deity till he
forgetfull of his course, his Chariot stay
and quite deprive th'antipodes of day,
Thou Sun of Honour rise sing now of Love
till thy soft tunes the colder Hermite move,
untill the sollemne Judge his limnes advance
to tempt the crooked Matron in a daunce.
Sing Dirges now and sullen obsequye
till fate repent their essence is so high
from passion raisd that they can nere obtaine
the greife wch gentle Poets faine,
Till on the Rockes faire Scythians sit and mourne,
as Virgins doe at some kind Lovers urne,
Till rock's themselves ore-heare't and each to have
ye showe of greife shall melt into a wave.

123 107 First printed in *Cheerfull Ayres,* 1659, pp. 120-1. Extant also in Drexel MS. 4257. 154.

124 107v + 108 Printed for the first time by Norman Ault in *S.C.L.,* p. 304 from this manuscript.

125 108v + 109 Anon. Not printed.

Such Lovers as shall haunt this Grove,
to solace their delights in Love
and chaunce to see

this Pyramy,
an awfull reverence
be diffus'd through each sence
heere charm'd, doth lye
a Hart, by Loves nicromancy
ordain'd to show,
what fond lovers wish to know,
when Sleepe ye Harbindger of rest
is of thy M^rs^ eyes possest,
and thou desire
stird by Loves fire
to be sure whither she
in hir flame equall thee,
from forth y^e^ urne
where my tormented ashes burne
take thou a part
gently strew them on hir Heart,
which if hir colder flames susteyne
be thou assur'd she shares no paine
in thy torterings
or thy sufferings
for a fire pure as that
ought to incinerate
every member
& turne each limbe
into a Cinder,
were she to thee
Kind as mine
was cruell to me.

126 109^v^ First printed in *Cheerfull Ayres,* 1659, pp. 78-9. Extant also in MS. Don. c. 57. 140 (141^v^) and in Drexel MS. 4257. 155.

127 110 Printed by Norman Ault in *S.C.L.,* p. 308 from *Cheerfull Ayres,* 1659, pp. 118-9, with a note on p. 508 of the version in this manuscript. A second stanza is given in Mus. b. l. which Ault does not print.

Soe have I read the Amorous boy
in pretty daliance with his shade
was straight inamoured in the toy
And of himselfe a lover made
As now she doth herselfe herselfe admire
Beeing at once y^e^ fewell and the fire.

128 110^v^ + 111 Printed for the first time by Norman Ault in *A.T.U.L.,* pp. 238-9, from this manuscript. The song occurs also in B.M. Add. MS. 29396 f. 80 b ascribed to Wilson.

129 111v + 112 Henry King's 'Sonnet' was first printed in 1657. Norman Ault printed it in *A.T.U.L.*, p. 141 from the 1657 edition without any mention of its inclusion here in the manuscript. Variants from the text as published by Saintsbury in the edition of the *Minor Poets of the Caroline Period,* (Oxford, 1921), p. 174 are as follows:

6 whilst S(aintsbury): while Mus. b. l. 7 time S: while Mus. b. l. breasts S: Breaste Mus. b. l. 9 which S: yt Mus. b. l.

130 112v + 113 Anon. Not printed.

Cupid if thou telltale prove,
and publish I am now in Love
I will undoe thy power and thee
sweareing it was not thy device,
thy flashes could not thaw ye ice
that cristalls ore my chastety,

thy golden shafft's unhealhfull found
yt cannot peirce without a wound
the God of Love is nectar now
my lipps and cheekes with this are dy'd,
and have their blushes deifyed.
This is more potent then thy Bow,

But Love if thou no blabb wilt bee,
my breath shall kindle fire for thee,
yt shall inflame ye Northerne starr
I'll teach thine arrowes with mine eye
to drill a Marble as they fly
yet leave no weeping wound nor scarre,

but if thy silence thus I cannot winne
tell on, I love a God, and that's no Sinn.

A version is also extant in B.M. Eg. 2013, f. 44 b unascribed but it follows a "Jo. Willson" ascription.

131 113v Thomas Carew's "A Song". The version given here comprises only the second and third stanzas of the poem as printed by Rhodes Dunlap in his edition of *The Poems of Thomas Carew,* (Oxford, 1949), pp. 102-3. Numerous manuscript versions of this poem are extant and Dunlap collates some of them on pp. 263-5. Wilson's version has interesting variants:

Aske me no more whither doe stray
the Golden Atomes of the day,
for in pure love the Heavens prepare
that powder to enrich thy haire,

Aske me no more whether doth hast
the Nightingale when May is past,
for in thy sweetest warbling throat,
shee winters and Keepes warme hir noate.

This version is unknown to Dunlap. A version is extant also in MS. Don. c. 57. 58 (70). Also in *Cheerfull Ayres,* 1659, pp. 42-3. The poem is included in Folger MS. 1. 8. f. 27v unascribed.

132 114 First printed in *Select Musicall Ayres and Dialogues,* 1652, I. 24. Extant in B.M. Add. MS. 29396, f. 36 ascribed to "John Willson", in MS. Don. c. 57. 138 (140v) ascribed, in Drexel MSS. 4041 (ascribed "J.W.") and 4257. 169.
A version is included in *Cheerfull Ayres,* 1659, pp. 46-7.

133 114v + 115
115v + 116 Anon. Not printed.

Close by a fringed Banke I found
stretch'd on ye Ground
a Sheapheard swaine
the list'ning waters wch ran nigh
swell'd by his eye
sadly complain'd
ye fond youth's fate, and in his groanes
shar'd as partakers of his moanes,

Cloris (quoth hee) these purling streames
may prove apt theames
for love to thee
they if but woo'd with ha(l)fe theise teares
would drowne my feares,
and set me free,
but thou'rt more mercilesse by farre,
then swelling seas or rivers are.

Th'amorous Turtles at my plaint
growe strang'ly quaint
and finding you
so cruell and uniust
themselves mistrust
as guilty too,
and each doth from his fellow fly
corrupted by thy tyranny,

The Lyon yet and Panther wilde,
are both growne milde,
and unto me
doe proffer more unfained Love
then sighs could move
or begg from thee,
if then my sighs have power to swage
the savage beast's why not thy rage

Noe Cloris noe thy stony brest
forbids all rest,
and tis in vaine
this fatall houre shall soone fullfill
thy cruell will,
and end my paine
wch said Hard Harted Maide he cry'd
farewell oh farewell oh farewell and so dy'd.

134 116v First printed in *Cheerfull Ayres,* 1659, pp. 66-7. The same words set to music by William Lawes occur in Lawes' autographed manuscript in the British Museum Add. MSS. 31432, f. 29 which dates before 1645.

135 117 Anon. Not printed.

Why should you thinke me so unwise,
or yt I doe discretion lacke
my pretious Jewell to dispise,
because hir Haire and eyes are blacke
when as I see yt Heraldry doth yeild
both guiles and argent in a s(a)ble feild

The purer whitenes of a face
shews better when black spots are by
The picture has a lovely grace
when as the ground is contrary
I would leave all thing's else my land, my right
Why not my Mistris then in black and white

The sandy ground is hot but dry
the clay is moist but yet is cold
That shares of each good property
It only is the blackest mould
Wch if ye Tillage and yor corne be right
Will yeild ye richest cropp ye most delight.

136 117v Anon. Not printed.

And why so coy? what is yor Rose
if growing better then ye Grasse,
plucke it and smell
and then yor nose will tell
you what a savour 't has,
consider this and I suppose
you'll give me leave to plucke a Rose.

The plan'ts when alone we see
Alas how poore their influence
Let them in coniunction bee
And then our Masters they commence
Let this be alwayes in thy mind
Thy aspect then wilbe more kind.

Our Mother Earth indures y^e^ plowe
And patiently to give thee Bread
For thou wouldst starve and others too
should she keepe hir Maidenhead
Thinke so and then thy froward will
I hope will give me leave to till.

137 118 Sir Robert Aytoun's "To a Scornful Mistresse". Only stanzas I, V and VI of the version as given by Charles Roger in his edition of the *English Poems of Sir Robert Aytoun,* (London, 1844), pp. 52-3 are given here in the manuscript. Variants from the text as printed by Roger are as follows:

1 no R(oger): oh Mus. b. l. 4 Or beg R: or else beg Mus. b. l. 17 No fair eyes, none none so R: Oh faire eyes, oh noe more soe Mus. b. l. 19 sweet R: faire Mus. b. l. 21 I must R: must I Mus. b. l. 22 Tho' you should be unkind R: though to mee you are unkind Mus. b. l.

Versions are extant also in Wilson's name in B.M. Eg. 2013. f. 32 b and B.M. Add. MS. 29396 f 81b. Extant also in Drexel MS. 4041. 32.

138 118^v^ + 119 Anon. Not printed.

Oh doe not melt thyselfe in vaine,
for I can never love againe,
I doe forgive thee ev'ry Oath
you broke, each protestation too
whereby I've gain'd such vitious groath
as I cann frame myselfe to doe
y^e^ same, and be as false as you,

Yet could you pay repentance meete
to palliate y^e^ paines I rue.
I would accept it with as sweet
and faire a way as you could doe
thus greiv'd if I againe should sue,
But then (alas), I reason loose,
and then againe you will refuse,

for sure you must
if I to love againe begin
repent this sorrow as uniust
since by't I multiply my Sinn
For they're weake lovers who admitt
a renovation of their fitt
since who are wise ne're venture soe,
twice to encounter a knowne woe.

Versions are extant also in Wilson's name in B.M. Eg. 2013 f. 32 and B.M. Add. MS. 29396 f. 84 b.

139 119v + 120 First printed by A. H. Bullen in *Speculum Amantis,* (London, 1902), p. 2. from Harl. MS. 6917 f. 38. Variants from that text are as follows:

1 common B(ullen): other Mus. b. l. 2 one B: me Mus. b. l. 3 one B: a Mus. b. l. 5 as it shall B: y^{t} it should Mus. b. l. None hath that art / But only you B: only y^{t} power remaines in you. 7 meaner B: other Mus. b. l. 8 hopes with feares, to kill B: smites some feares to still, Mus. b. l. 12 None hath that power / But only you B: none has that art but only you Mus. b. l. 13 charming B: flaiming Mus. b. l. 15 Had I but e'er B: if I had e're Mus. b. l.

Extant also in Add. MS. 29396, f. 82 ascribed to Wilson.

140 120v + 121 Anon. Not printed.

Hence childish Boy too long have I
mistooke thee for a Deity
I find too late
thy infant power cannot bribe
nor yet prescribe
a role to fate
but what in its vaste wombe is sowne
must fall on Earth
nor need it Midwife save its owne
to give it birth,

Stay ere you fly me and behold
this tree bespangled all with gold
how bright how fine
this Cedar showes now y^{t} the Sun
hath fully run
to th'noontide line,
But ere this guilded Sun shall fade
and hast to sett
marke by degrees how fowle a shade,
it will beget

Lovely cruell: let this tree
not rise in judgment against thee
for knowe tis true
y^{t} next dayes noontide doubtlesse may
this tree repay
but filch from y^{u}
Then least too many noones should flocke
ere y^{u} approve
take warning by this sencelesse stocke
& y^{u} will love.

141 121v Strode's "A Song" was first printed in *The Academy of Complements,* 1650; it also occurs in *Cheerfull Ayres,* 1659, pp. 26-7. Variants from the text as published by Bertram Dobell in

his edition of *The Poetical Works of William Strode,* (London, 1907), pp. 130-1 are as follows:

2 thus disturbe mee D(obell): moove me Mus. b. l. 4 Alas D: omit Mus. b. l. 9 sadd D: swolne Mus. b. l. 11 these D: omit Mus. b. l. 12 But oh! D: O Mus. b. l; for shame D: but Mus. b. l. 14 of D: omit Mus. b. l. 16 cease scorning D: leave of y^{r} scorning. Mus. b. l.

Also extant in MS. Don. c. 57. 115 (123) and in Drexel MS. 4257. 4.

142 122 Anon. Not printed. Ascribed to "John Willson" in Drexel MS. 4041. 1.

Beauty w^{ch} all Men admire
corrects and chastens my desire
pride and scorne y^{e} servants are
y^{t} usher us unto y^{e} faire
and to so certeine losse wee run,
that though wee thrive wee are undone,
Servile natures love them most
and but of bondage cannot boast,
love them still and live in scorne,
for such vile use to us they're borne.

143 122^{v} + 123 First printed in *Select Musicall Ayres and Dialogues,* 1652 I. 25, with Wilson's musical setting. Thenceforth it appeared in numerous collections. The setting is also included in B.M. Add. MS. 29396, f. 40 b, and in Drexel MS. 4257. 292. Also in *Cheerfull Ayres,* 1659, pp. 44-5.

144 123^{v} First printed in *Cheerfull Ayres,* 1659, pp. 122-3.

145 124 Robert Heath's "Clarastella distrusting" first appeared in *Clarastella,* London, 1650 p. 23. There are no notable variants. Ault prints this poem from the 1650 edition in *S.C.L.* p. 246 without any mention of the earlier version in Mus. b. l. Also in *Cheerfull Ayres,* 1659, pp. 114-5.

146 124^{v} First printed in *Select Musicall Ayres and Dialogues,* 1652, I. 32 with Wilson's musical setting. The setting occurs in B.M. Add. MS. 29396, f. 39, in Bod. MS. Don. c. 57. 142 (142^{v}) ascribed to Wilson, in Drexel MS. 4257, 170, and also in *Cheerfull Ayres,* 1659, pp. 90-91.

147 125 Robert Heath's "The Invocation to Cupid" first printed in *Clarastella,* London, 1650, pp. 12-13. Variants from that text are as follows:

4 though C(larastella): when Mus. b. l. 8 So C: and Mus. b. l.

148 125v + 126 126v Anon. Not printed. Another manuscript version is extant in Wilson's name in B.M. Add. MS. 29396, f. 79 b. An unascribed setting occurs in Drexel MS. 4041. 28.

I lost my Heart ye other day
and cannot hope to owne it more
for though she ravisht it away
and since hath beat it out of doore,
Yet there it hovering still will bee
what ere ungentle weathers flee,
and sweares oh sweares nere to returne to me,

Yet I have sent both sighs and teares
though neither yet could ever gaine
on this hard hart or win her eare
to render either entertaine
but there her suppliant still it lyes
a sad and scorned sacrifize
and me (alas) for ever more denyes,

Fond heart what dost thou meane to doe
canst thou gaine any grace alone
shouldst thou this folly still pursue,
I must in vaine for evermore
ah then at last perswaided be
els death shall right me uppon thee,
then doe thy worst love hir in spite of mee.

149 127 Robert Heath's "Clarastella's Indictment" was first printed in *Clarastella,* London, 1650, pp. 32-3. Only the first stanza of twelve lines is given in Wilson's manuscript, with the following important variants:

3 act C(larastella): fact Mus. b. l. 4 did C: must Mus. b. l.; that C: the Mus. b. l. 6 fact C: act Mus. b. l. 7 Then I'm o'th'fact acquitted C: Then I am quitt by virdict Mus. b. l.

150 127v Anon. Not printed. Extant also in B.M. Loan 35, f. 175.

Noe more of teares I have not left in store
to quench my flame, but make it scorch the more
my sighs wch should have cool'd my hott desire
blowe my flame high and set me all on fire
noe remedye to coole mee? Yes there's one,
if thou wilt gird me in thy froazen zone
there I may turne as thou art, or make thee,
melt thy white snowe, and turne to fire like mee.

151 128 First printed in *Cheerfull Ayres*, 1659, pp. 80-1.

152 128v + 129 Davenant's poem was first printed in the 1673 posthumous folio edition of his poems, p. 230. The version in

Wilson's manuscript and in *Cheerfull Ayres*, 1659, pp. 54-6 is considerably different from the folio version.

Awake, awake the morne will never rise
till shee can dresse hir beautyes at thine eyes,
the Larke forsakes hir watry nest,
and mounting shakes hir dewy wings
taking thy windowe for the East,
and as she climbs aloft she singes,
Awake awake, the morne will never rise
till she can dresse hir Beauties at thine eyes.

The Marchant bowes unto y^e^ Seamans starr
the Plowman from y^e^ Sun his season takes
only y^e^ Lover wonders what they are
that seeke hir light before hir Mistris wakes,
awake awake the Morne will never rise
till she can dresse hir Beautyes at thine eyes.

Folio: 1 now leaves his 2 climbing, . . . his 3 He takes this 4 . . . to implore your Light, he . . . 6 Beauty . . . your Eies. 9 But still the . . . 10 who look for day 11 break through your Vailes of Lawne! 12 Then draw your Curtains, and begin the Dawne.

There is no need to suppose that Wilson was exercising musician's license by repeating the refrain at the beginning of the first verse, for the earlier version may well have begun with an imperative to the mistress to arise, in accordance with the conventional treatment of aubades, "Wake now my love" Spenser's *Epithalamium,* (Variorum Edition, Baltimore 1947 VIII. 243 11. 74-91); "Get up get up" Herrick' "Corinnas's going a Maying" (Moorman Edition, Oxford, 1915, pp. 67-8) and "Rise lady Mistress, rise" Nathaniel Field's *Amends for Ladies,* (Hazlitt, W. G. ed. *Dodsley's Old English Plays,* (London, 1744, XI. 146. IV. 1.)).

The song would seem to belong to a dramatic context. Another manuscript version occurs in Drexel MS. 4041. 28 ascribed to "W.L.", William Lawes.

153 129^v^ Anon. Not printed.

Love thy bright Monarchy I now defy,
since I thy favarite could never be I
will conspire 'gainst all authority
& find new lights for Independency,
though vertue Beauty Honor all should meete
to make my female tyrant faire and sweet
I must forget all these for interest
they are false lights to me if not likt best.

154 130 Lovelace's poem "The Rose". The 1647 edition of Lovelace's *Poems* contained the information that this Ode was "set by Dr. John Wilson". C. H. Wilkinson, the latest editor of Lovelace

notes on p. 258 of his edition of *The Poems of Richard Lovelace,* (Oxford, 1930), that he has "not found the setting to this song". See further Cutts, John P. "John Wilson and Lovelace's 'The Rose' ". *N. & Q.* 1953, CXCVIII. 153-4. Ault prints the poem in *A.T.U.L.,* p. 210 without any mention of the possibly earlier version in Mus. b. l. John Wilson's ascribed setting occurs also in Drexel MS. 4041.

155 130v + 131 Anon. Not printed.

Thou that spendst thy time to knowe
whether shee can love or noe
yt canst love hir cruelty
better then hir liberty,
Come come away
I can noe longer stay,
By those powers I invoke thee,
wch to love did first provoke thee,
by those charming eyes of hers
by the severall formes and stirrs
wch hir scornes wrought in thy Heart
By all the follyes all hir Art,
by the pretty braided twist,
and the Bracelet on thy wrist
By that small enameld Ring,
and yt wch holds it safe ye string,
by ye gentle Networke purse
wch if lost must be thy curse,
By the Riban in thy locke,
and all Cupids pedling stocke,
I charge thee to appeare,
an See Docter I am heere.

This poem belongs to a line of imitations of the song from Beaumont and Fletcher's play *The Chances* "Come away yu lady gay" set by Robert Johnson, c. 1615. Other songs of the same pattern occur in Newcastle's *Variety* and *The Humorous Lovers.*

156 131v + 132 Anon. Not printed.

Fairest Theina let me know
why still abroad yu vailed goe,
Will not yr brighter face admit
yt lights unstrain'd should mixe with it?
or doe yu feare the Sun's warme Kisse,
Alas yr owne burne more then his,
and we shall sooner find it true,
The Sun will Sun burnt prove by you.

Strange that yor vaile remains intyre
untinderd yet my Heart on fire
But your bright Cristall eye may bee
unalter'd though it alter'd mee,

As wee the Burneing glass behold
transfuse the Heart yet still be cold
Wch wonder nothing elce can doe
Save heat begetting light and you;

But tis yor pittyes art & prayse
to hide and break those peirceing rayse
Which irrefract if they should shine
would strike amazement as devine
And wee for such a fond desire
like semele consume in fire
Then give me leave you vail'd to love
least my Desire should fatall prove.

Wilson's version also occurs in B.M. Add. MS. 29396, f. 57 with a second part "Laugh not, fond foole" f. 58 b. See the following.

157 132v + 133 Anon. Not printed. An answer to criticism raised against the preceding poem?

Laugh not fond foole, cause I a face
admired through a vaile,
thy Mtris through hir nasty case
did wound thee with hir taile,

Such diffirence is betweene our flame,
as reasons diffirent be for thine
must hide herselfe for shame
as mine for modesty

Mine farr outsparkles pretious stones
through cleerness of her blood
thine's like the light of old fish bones
or that of rotten wood

Mine's beauty shedds incircled rayes
like glory 'bout hir head
Thine's like Circean Duskish maze
wch witches use to tread

Mine's like ye dawne of Balmy morne
breake through each little chinke
Thine looks at best like pollisht horne
And iust so doe they stinke.

Mine's pearly teares wch none can prize
like falling starrs are shed
But from thy Mistris nose and eyes
Fall drops like melted lead.

Mine's hony-dewy sweats are farre
More sweet then Rose in pride
Thine's like to Sulphur mixt wth tarre
Are issued through hir hide

My Mistris breath exceeds in mell
The sweetest breath of Cowe
And thine in breath doth farr excell
The Carrion rooting sowe

My Mistris leggs the propps of Love
Are cast with purest skyn
Thine's like two Malt sacks ioyn'd above
And under buckling in.

Yet thine and mine may best compare
As cheeife in theire degree
For mine exceeds in all y^{ts} faire
thine in deformety.

Then vaile thine too, for sights y^{t} bee
too glorious or too dire
Do's strike with wunder equally
through feare and through desire.

158 133^{v} Anon. Not printed.

The first concoction perfited
when wanton fumes were made
the fancyes theame
my Mist^{s} came unto my Bed
transhap't into a Dreame,

She stood as naked and as white as Snow,
not Jove more Beauty could bestowe
on the faire Swan's beloved skin
Nor Venus could more softnes showe
Should she put on hir Cloud ag'in.

159 134 First printed in the 1656 edition of *Wit and Drollery,* p. 54 and again in the 1661 edition p. 58. Variants from the text as printed by J. W. Ebsworth in his edition of *Merry Drollery Compleat,* 1670, (Boston, Lincs; 1874), pp. 300-2, are as follows:

1 in E(bsworth): on Mus. b. l. 2 nor Curtain there was spread E: but Curtains round hir spread Mus. b. l. 6 hang E: leane Mus. b. l. 8 And E: of Mus. b. l. 11 9-28 of E are omitted in Mus. b. l. 31 stay E: sport Mus. b. l. 33 quoth she, why dost delay E: said shee y^{t} dost deny Mus. b. l. 34 Such E: This Mus. b. l. 34 no other E: a sweeter Mus. b. l. 37 Mad with delight E: Enrag'd with joy Mus. b. l. 38 mine arms E: myselfe Mus. b. l. 39 a E: omit Mus. b. l.; 'twas but a dream E: I wakt agin Mus. b. l. 40 so E: there Mus. b. l.

160 134^{v} Anon. First printed in *Wits Interpreter,* 1671, p. 161. Wilson's ascribed version occurs also in B.M. Add. MS. 29396, f. 42. A version also occurs in John Gamble's *Commonplace Book*

1659 (New York Public Library DX. 4257 No. 307). Variants from the 1671 text are as follows:

6 what W(its Interpreter): where Mus. b. l. 7 would be thought both W: can at once be Mus. b. l. 10 sure W: halfe Mus. b. l. 15 If W: though Mus. b. l. 24 What spirit gives motion to her eye W: where comes hir breast to sell so high Mus. b. l. 25 What makes her breast to swell so high W: what cause gives motion to her eye Mus. b. l. 26 And gives moisture W: and moisture Mus. b. l.

Wilson's manuscript affords an extra stanza.

Then be not nice for y^{t} (alas)
Belyes thy thoughts & thee
Thou lov'st I knowe and not one grace
Bedecks thy body or thy face
But pleads wth in for mee
The tell mee where those Creatures are,
That can at once be chast and faire.

See further Chalmers, A., ed. *The Works of the English Poets,* (London, 1810), IX. 341, where the poem is ascribed on poor evidence to Lord Halifax (Charles Montagu).

161 135 Nicholas Breton's poem was first printed in *The Honorable Entertainement given to the Queenes Majestie in Progresse, at Elvetham in Hampshire, by the Right Honorable the Earle of Hertford,* 1591, under the title of *The Plowman's Song.* It occurs in Michael Este's *Madrigales* 1604, in MS. Don. c. 57. 139 (141), in *Cheerfull Ayres,* 1659, pp. 58-9 and in *England's Helicon,* 1600. Variants from the text printed from this latter collection by Hugh Macdonald in his edition of *England's Helicon,* (London, 1952), p. 23 are as follows:

2 In M(acdonald): on Mus. b. l. 3 by the Woodside M: the wood so wide Mus. b. l. 4 his M: her Mus. b. l. 6 and M: with Mus. b. l. 8 would . . . would M: could . . . could Mus. b. l. 9 She sayd never man was true M: Hee said his love was ever true Mus. b. l. 10 He M: She Mus. b. l. 12 have M: take Mus. b. l. 15 did M: kisse Mus. b. l. 16 Shepherd M: Sheepheards Mus. b. l. 17 heavens M: Gods Mus. b. l. 18 Never loved a truer youth M: Never was lov'd so faire a youth Mus. b. l. 19 Thus M: Then Mus. b. l. 20 Yea and nay, and faith . . . M: As yea and nay faith . . . Mus. b. l. 23 which M: y^{t} Mus. b. l. 26 made M: crownd Mus. b. l.

Wilson's version is set out in four stanzas of six lines each, with a final couplet.

162 135^{v} + 136 Printed for the first time by Norman Ault in *S.C.L.,* pp. 179-180 and in *A.T.U.L.,* p. 200 from this manuscript as (Before 1645?) with a note on p. 502 of *S.C.L.* that "it was written at

the time of the Civil War before the Royalists' hopes began to fade". This poem helps to date this part of the manuscript fairly well.

163 136v + 137 By Martin Lluellyn. George Ellis included it in his edition of *Specimens of the Early English Poets,* (London, 1803), III. 370-1. The version in Mus. b. l. is sufficiently different to merit quotation here in full. Also extant in B.M. Add. MS. 29396 f. 57 b. The *Catalogue* (Augustus Hughes-Hughes ed.) II 749 dates this song wrongly to 1678-82.

I felt my Heart and found a flame,
yt for releife and shelter came,
poore Caelia whither wilt thou goe,
to coole in Brookes or freeze in Snowe,
or gentle Zephirus intreat
to chill thy flames or fanne thy heat
perhaps a tapers fading beames
may dye in Aire or quench in Streames,
But Love is a misterious fire,
nor can in Aire or Ice expire,
for still I find my Heart consume,
ye cruell fire betrayes his wombe,
Nor can ye Phenix be supprest
but by ye ruines of hir Nest.

164 137v + 138 Ben Jonson's song from the *Sad Shepherd* c. 1637. Ault prints the song from *The Works,* 1640, in *S.C.L.,* pp. 125-6 without any mention of its inclusion here in the MS. Variants from the text as printed by Herford and Simpson VII 19-20 are as follows:

6 as H(erford): and Mus. b. l. 11 Or H: And Mus. b. l. 15 Except Loves H: unless his Mus. b. l.

Wilson's setting takes the last two lines of the first stanza and the last four lines of the second as chorus. The last two lines of all are marked for a repeat. The song occurs in Folger MS. 1. 8. f. 9 unascribed and under the title "Of Loue and Death".

165 138v + 139 Richard Crashaw's song was first printed in *The Delights of the Muses,* 1646. Wilson's setting is very close. No other setting of these words is extant. Professor L. C. Martin's edition of *The Poems of Richard Crashaw,* (Oxford, 1927), prints the poem on p. 190.

Henceforward lute tablature is given, except where specified not.

166 139v Thomas Stanley's "Counsel" was first printed privately in 1647. John Gamble set it to music in *Airs and Dialogues* in 1656 p. 29. Wilson's setting antedates Gamble's. Variants from the text as printed by G. Saintsbury in *Minor Poets of the Caroline Period,* (Oxford, 1921), III 106-7 from the 1647 edition are as follows:

8 have possess'd thee S(aintsbury): repossesse thee Mus. b. l. 14 Sing S: sigh Mus. b. l. 19 tears S: teare Mus. b. l. 22 would slight if once enjoy'd S: will slight thee once enjoy'd Mus. b. l. 23 Who would keep another's heart S: Guard thy unrelenting mind Mus. b. l. 24 with her own must never part S: none are cruell, but the kind Mus. b. l.

It is clear, particularly from the final couplet which is less pointed and much more feeble, that Wilson was working from a pre-1647 text, that was still in private circulation in 1656 when Gamble re-set the poem, for it was not printed in the 1651 edition which represents Stanley's revisions.

167 140 + 140v 141 Thomas Stanley's "Song" was also first printed in the private edition of 1647 and not included in the 1651 edition. There is only one notable variant from the text as given by G. Saintsbury III. 105-6.

20 mayst S: might Mus. b. l.

Gamble's setting of this "Song" (1656 p. 14) is a good many years later than Wilson's.

168 141v Thomas Stanley's "The Glow-worm" was first printed in the 1647 private edition of his Poems; it was also included in the edition of 1651. The poem is not set by Gamble. It is clear from the text Wilson gives that he was working from a privately circulated text of the poem before it was printed in 1647. The following variants occur from the text as printed by G. Saintbury III. 110.

2 This animated gem ... fainter S: this living Starr of Earth ... faintly Mus. b. l. 4 erring S: deceaved Mus. b. l. 5 its native orb dropt here S: its Orb & drooping heere Mus. b. l. 6 And makes ... now ... S: dos make ... & ... Mus. b. l. 7 these S: those Mus. b. l. 11 paler S: purer Mus. b. l.; though S: but Mus. b. l. 12 thus deseives S: doth deceave Mus. b. l. 14 only being S: being only Mus. b. l.

Wilson's pre 1647 text, the 1647 text and 1651 texts afford a good example of the amount of revision and correction a poem of Stanley's underwent at the author's hands.

169 141v + 142 Anon. Not printed. It occurs in a group of settings of Thomas Stanley's poems, but unlike those has no lute tablature.

What is Freinshipp? but a pleasure,
but a treasure,
bred betwixt two worthy spirritts
by their merritts,
tis two mindes in one meeting,
never fleeting,
two wills in one consenting,
each contenting,

one breast in two devided,
yet not parted
a duble body,
and yet single hearted,
two bodyes making one
throug(h) self Election,
two minds yet haveing both
but one affection.

Repeat.

170 142v + 143 Thomas Stanley's "Song" was first printed in the 1647 private edition of his poems. It was included in the 1651 edition. There are other manuscript versions in Drexel MSS. 4041. 74 (ascribed to Charles Colman, and 4257. 207). Variants from the text as given by G. Saintsbury III. 143 are as follows:

1 No, S: No no Mus. b. l. 6 form S: scorne Mus. b. l. 6 Go, S: Goe goe Mus. b. l. 13 They that S: those yt Mus. b. l.

The variants in lines 1 and 7 are attributable to a musician's license. The variant in line 6 would seem to indicate that Wilson was working from a text in private circulation since the word "scorne" is out of the rhyming scheme. Wilson's setting antedates Gamble's (p. 32) by a good many years.

171 143v + 144 144v First printed in *Westminster Drolleries,* 1671-2, and published from that source as anonymous in *The Oxford Book of Seventeenth Century Verse,* (Oxford, 1934), p. 900 edited by H. C. Grierson and G. Bullough. Variants from that text are as follows:

1 Caelia . . . to chase O(xford): Cloris . . . the chace Mus. b. l. 2 Tis . . . yet . . . O: is . . . they . . . Mus. b. l. 3 For one that has so sweet a face O: for such a force for such a face Mus. b. l. 5 In O: may Mus. b. l. 6 Dost lavish them . . . O: Lavish this power Mus. b. l. 7 haunts O: Harts Mus. b. l. 9 sweet O: soft Mus. b. l. 10 O do O: Stay, and Mus. b. l. 16 the winds O: winds Mus. b. l. 17 flow'rs the Meads, and glads . . . O: that flower ye Meade and glad . . . Mus. b. l. 18 soft, nore sweet O: sweet and soft Mus. b. l. 19 when thou chancest for to kill O: whereas thou catchest to kill, Mus. b. l. 20 needst not fear O: caught shall feele Mus. b. l.

172 145 Owen Feltham's "Uppon a breach of Promise" first printed in *Lusoria,* 1661, p. 28. There are a few important variants from the text as printed there:

3 the chief L(usoria): ye theife Mus. b. l. 5 bright Aurelia L: brightest Cloris Mus. b. l. 9 Alch'mists L: Chymists Mus. b. l.

173 145v + 146 146v Thomas Stanley's "The Exequies" was first printed in the 1647 edition of his poems and appeared in a revised form in the 1651 edition. Wilson's text is pre-1647 as the following variants from the 1651 text published by G. Saintsbury III. 139-140 will show:

3 or S(aintsbury): and Mus. b. l. 5 the hard Marble with your groans S: Ye Marble wth yor sad groanes Mus. b. l. 7 the sad S: doe a Mus. b. l. 8 of all Love's cruelties, and Beauty's pride! S: that pay'd to Beauty or Loves Alter dyed. Mus. b. l. 21 flowers S: trees Mus. b. l. 22 such S: this Mus. b. l. 23 Weep only o'er S: weepe ore Mus. b. l. Gamble's setting of the song gives a close text of the 1651 version of the poem. Here again Wilson's setting antedates Gamble's (pp. 60-1) by a good many years.

174 147 James Graham, the Marquis of Montrose's "On receiving News of the Death of Charles I" also entitled "His Metrical Vow". Hitherto the earliest known text of this poem occurs in *Songs for one, two and three voices, with some short symphonies, collected out of the Select Poems of the incomparable Mr. Cowley, and others and composed by Henry Bowman, Philomusicus 2nd ed. Oxford, 1679.* The poem has been edited by J. L. Weir in *Poems of James Graham, Marquis of Montrose,* (London, 1938), p. 33 and in the *Oxford Book of Seventeenth Century Verse,* (Oxford, 1934), p. 586 from Watson's *Choice Collections,* 1711. The following is the text of the poem in Wilson's manuscript:

Thou greate and good, could I but rate
my greife at thy too Ridged fate
I'ld weepe the world to such a straine,
should make it deluge once againe

But since thy lowd tongu'd bloud dos crave supplies,
more from Briarius Hands, then Argus Eyes
I'le sing thy Obsequies in Trumpets sounds,
and wright thy Elegie, in bloud and wounds.

It was indeed fitting that Wilson, who had been a King's Musician in His Majesty's private and public music should compose the setting to this elegy.

175 147v + 148 Thomas Stanley's "The Bracelet" was first printed in the private edition of 1647. Variants from the text of the poem as printed by G. Saintbury from the 1651 edition in *Minor Poets of the Caroline Period,* (Oxford, 1921), III. 135-6 are as follows:

2 easy S(aintsbury): easier Mus. b. l. 5 You shall S thou shalt Mus. b. l. 7 soul S: heart Mus. b. l. 12 A heart that many storms withstood, have sold S: have to my Enymy my freedom sold Mus. b. l. 15 that human breasts inspire S: yt doe or Life Enspire Mus. b. l. 19 Now S: Then Mus. b. l. 21 mystic S: Physicke Mus. b. l.; which S: yt Mus. b. l. 22 Defends my vanquish'd heart S: Guards and defends my Heart Mus. b. l.

Wilson's version whilst being closer to the 1647 than the 1651 version

would seem, nevertheless, to be an independent one. Wilson's setting antedates Gamble's (p. 36) by a good many years.

176 148v + 149 149v — First printed by Norman Ault in his *A.T.U.L.*, p. 240 from this manuscript as anonymous.

177 150 + 150v (151 = blank) — Henry King's "Sonnet" was first printed in 1657. Variants from the text as given by G. Saintsbury III. 174 are as follows:

9 O Heavens S: you Gods Mus. b. l.

178 151v + 152 — Anon. Not printed.

Yf I in woemen would take my delight,
yf I in laughter could spend day & night
Live like ye Epicure, in height of Pleasure,
Or like the Miser glutt my soule wth treasure,
Yf I with Painting and disembling light,
could gloze with Man, and play ye Paracite,
Or if I would with scorne deride ye Poore,
to make theire Miseryes increase ye more,
or take into me Murder, Incest, Rape,
and be beloved for theise vile Deeds and scape,
what could theise availe me, since needs I must,
loose Glory, Pleasure, Pride, and turne to dust,
nor will theise losses my accompts make eaven,
I'me throwne from God, Eternity and Heaven.

179 152v + 153 — Anon. Not printed.

The Simple Bee yt do's no harme
may make me arme
my selfe from yt unmanly Ill,
a sloathfull will,
and learne from Natures husbandman
(in this life's span)
the ever busy-thriveing Ant,
how to shun want;
for by their labour I perceive
they not bereave
theire pretious selves with tyme ill spent,
yt they repent;
I yt am made of Creatures best,
thinke on it least,
for where shall any find a freind
to last to th'end.
This though I knowe and Inly sorrow,
doe worse tomorrow.
To greeve, and yet doe Ill, wee se(e) is ever then
like one yt Climbs ye highest tree to fall agen.

Same source as the preceding poem?

180 153v + 154
154v + 155
155v + 156
156v

Anon. Not printed.

Dying Man (Tenor) The hower is come in wch I must resigne
to Dust what tyme and willing nature made
so long my soules flesh shade,
Man is a poore and undone thing,
when his Imōrtall part is taking wing.
But whether wilt thou fly my Sperrit

Divell (Bass) Without a Merrit

Dying Man What voice is yt a suddain feare
doth wound my trembling Eare,

Divell Know thy accuser foole tis I,

Man What killing Horror doth invade my Eye,
Mercy oh Mercy.

Divell Tis to late ye Judge is sate, nor canst thou fly

Man Oh let me hide me in his Crimson side
yt died for Man

Divell There is no roome
yt wound was never made to be thy Tombe,

Man Is there no Balme

Divell No Balme for thee,

Man Although it be
to ye proportion of a teare,
Let but that drope appeare,
One little drope would purge my Sinn,
And turne my Sperritt to a Seraphin,

Divell Heaven is no Arke nothing can there
defil'd appeare,

Man But tis ye Chamber of ye Bride,
are Pleasures there denied

Divell To them yt wast theire tyme and light,
Therfore make hast and come away
come away tis Night,

Angell (Treble) Looke up sad soale
with Milky wing
a Dove doth bring
An Olive branch as to yt Boate
when ye Old world did floate
wth all theire Magazine to shew
yt now ye angry tide of Heaven is low

Man	What doe I see streame throug(h) y^e^ Aire,
Divell	Thy own dispaire Do not expect when it is Darke, to save thy Sea torne Barke.
Angell	Fly hence black fiend and let it Swim thou flingst false Clouds betwixt my Beames and him, Arise and see y^e^ blood = staind Crosse
Divell	Foole tis thy losse
Angell	There naile thy selfe be Crucified with y^e^ sweet Lamb y^t^ dyed He y^t^ was Preist and sacrifize, Shall sna(t)ch thy panting Soale to Paradice,
Man	Shoot up my faith,
Angell	Thy signe display
Divell	Throw it away
Man	Arme me O Jesu in this warr, where wounds y^e^ Triumph are
Divell	I find my malice strucken lame, And Hell doth tremble at that glorius name
Chorus (Angell & Man) + Bass Accompt	Looke how y^e^ Serpent on his Belly creepes to hide him in Eternall deepes while we Bath in full streames of Blisse beyond what flowed in Paradice, yet theise are Rillets to those Seas above, w^ch^ drowne blest sowles in Everlasting love.

John Wilson's version is extant also in B.M. Add. MS. 29396, f. 86^v^.

181 157 + 157^v^ 158 Anon. Not printed.

Thus dark sett of(f) my light, w^ch^ like a Ray
shot through black Clouds strikes from y^e^ Midnight day
when y^e^ rough windes conspire and waves engage
I stand a Rock unmooved to all theire Rage,
So Palmes deprest, advance theire envy'd height
and vertue gathers by his Curb and weight
Vanity, Grace, Glory three Crownes held forth,
truth taught mee a distinction of their worth,
The first was gay, but heavy to be worne,
The second sharp, but light, a Crowne of thorne,
The third a blessed and Eternall one
w^th^ beames of Beatifique vision,
The trifle of this world becoms y^e^ ground
of my contempt nor can y^e^ second wound,
with all hir speares my patient Hand, by grace

of my Redeemer whose first wreath it was,
In Heaven my soule beheld ye last, and I,
enioy, what hope lookt for, Eternity.

182 158v + 159 Thomas Stanley's poem "On a Violet in her Breast" was first printed in the private edition of 1647. Gamble set in 1656 (p. 24). It did not appear in the 1651 edition. Variants from the text as printed by Saintsbury III. 105 are as follows:

3 at S: as Mus. b. l. 5 Doth smilingly S: do's suddenly Mus. b. l. 7 whilst ... thy S: while ... hir Mus. b. l. 8 reclining S: refreshed Mus. b. l. 10 doth S: do's Mus. b. l. 13 wert S: art Mus. b. l. (this is obviously the correct reading; the rhyme is with "impart"). 16 these S: those Mus. b. l.

Wilson's text is clearly earlier than the 1647 version.

183 159v + 160 Henry King's "Sonnet". "The Double Rock" was first printed in 1657. There are no variants from this text as printed by G. Saintsbury III. 169.

184 160v + 161 Thomas Stanley's "La Belle Ennemie" was first printed in 1647. It appeared again in the 1651 edition and in 1656 set by Gamble (p. 59). Variants from the text as given by Saintsbury III 132-3 are as follows:

1 deare S: faire Mus. b. l. 4 And S: or Mus. b. l.; thy S: ye Mus. b. l.

Wilson's setting antedates Gamble's by a good many years.

185 161v + 162 162v Anon. Not printed.

Treble
The drowzy Night hir wings has spred
like sable curtaines 'bout each Head,
& woes ye weary Limbs to Bedd,

Bass
The Sun with toyle and Heat opprest,
is long since sunke unto hir rest,
and cooles his flames on Thetis breast.
And now pale Cynthia rides ye round
wth Dyadems of silver crown'd
to awe ye spirrits underground.

Chorus (Treble & bass)
May hir dread scepter from you keepe
all horrid objecte yt would creepe,
amongst ye quiets of yr sleepe
And she hir pretty Fayries bring
to charme yu faster while they Sing
and in yr fancy daunce their Ring

Treble
Thus may you revell out the Night
till Titan reasume his right
and play about you wth new light.

Chorus (Treble & bass) While Little Robin Dead Mens freind,
who sadly did yr Corpse attend
and thought yor sleepe had bine yor end,
Seeing Morpheus gin to slack his chaine,
shall rowze yu wth a cheerful straine
ore joy'd to find you live againe.

The last lines seem to be an apt summary of Herrick's "Sweet Amarylis, by a Spring". Professor L. C. Martin, to whom I pointed out the resemblance, thinks the poem *may* be Herrick's.

186 163 The first eight lines of Horace's Ode 3 Book III.

187 163v + 164 Anon. Not printed.

When I am dead & thou would'st try
the truth of loves great Mistery
when thou a sparkle dost espy
dauncing before thy brighter Eye,
o doe nott doubt that sparkle Came
from the fervour of my hearts flame
wch thus to proove open ye urne,
wherein my restlese Ashes burne,
then rake that dust & thou shalt see
the fire remaine that burnes for thee.

Herrick inspired?

188 164v + 165 Anon. Not printed.

Goe & seeke some other love,
Mine hath bid thee quite adiu,
Twenty thousand thou maist proove,
before one that's halfe soe true

Get thee gone, and tell me when
thou hast suffer'd paines like me,
if thou wilt to Hell againe,
and condemn'd a Lover bee.

I am now my selfe & free
like the falcon farr am flowne
and cann pearch on every tree
making day and Night mine owne

Never shall a captiv'd Hart
more be seated in my brest
I can now repell Loves dart
Drinke good wyne & take my rest

Sooner may lost sighes returne
Then for me to love againe
sooner may the rivers burne
then ere I will Court my paine

For that hee whose Bonds are lost
and againe In-slavd will bee
lett him in loves Hell be tost
and there double damn'd for mee.

189 165v + 166 Anon. Not printed. First part.

I doe confesse that thou art faire,
But I doe thinke thou canst not love,
Nor trickling teares nor frequent prayer,
shall from my brest that thought remove.

Canst thou keepe back the Tydes swift motion,
Blow out ye Starr-light with thy breath,
Hinder ye Sunn-beames from the Ocean,
Or sing away ye paines of Death

Fetter the swallows as they fly,
Quiklye banish the heate in fire,
The liquid streames make hott & dry,
And in mankind destroy desire.

Comand the Poles salute with Kisses,
Pinn up ye Orbs for turneing round,
Make me beleive yt Langor bliss is,
That musick is in thunders sound.

When thou hast done all this then I will bee
Content to thinke thou maist love, but not mee.

190 166v + 167 Anon. Not printed. Second part.

Now I have found ye reasons why,
thy love hath bine soe cold to me
I sought allwaies I could to try,
How to adresse my selfe to thee.

My Heart was free & open too,
as the day to thy brighter Eye,
My song soe sweet as it might woo,
Sad Philomell in love to dye,

But I am fatt short breath'd & ould,
& theise the reasons plainely bee,
Tis wealth I want thy Pride t'uphould,
My Back's too weak to carry thee:

Though thought may heave up a desire,
The fewells gone should feed thy fire
Yet pitty me, but know not why,
Soe wee in love & pitty both shall Dye.

An earlier manuscript reading of lines 13-15 has been erased

Though thoughts doe bloe me to a high desire,
The fewell quite is gone should feed thy fire
Yet pitty me, but know no reason why,

though the last line (16) which like these three contains a metric foot too much has been allowed to stay. The amended reading is due to Wilson.

191 167v + 168 Horace's Ode 34 Book I is set in full.

192 168v + 169 Horace. Ode 26 Book III. Complete setting.

193 169v See 204. 180v + 181.

194 170 Horace. Ode 22 Book III. Complete.

195 170v Ausonius' Epigram XXXII. In Echo Pictam. Complete setting.

196 171 + 171v 172 Anon. Not printed.

Cloris I faine would try to love againe,
But thou hast so ill usd me heretofore,
that though I should forgive thee all the paine
I sufferd yet tis hard to love thee more,

I could forgive thee yt thou thence might'st Know
ye vallew of thee wch my Heart did hold,
But should thy Pitty from yt passion flowe
'twould more afflict me then thy scornes of old

'twould make my healed wounds againe fresh bleed,
Yet power thee out their pardon for my harmes
But Dead thoult find me drop downe at thy feet
that liveing never could attayne thyne armes

Knowe then I love thee still and wish thine to,
But from the Knowledge of it begg repreive,
O this poore soule of mine 'twould quite undoe,
to Knowe thou pittyest now I cannot live,

Yet wilt thou when I am Dead but Kisse theise Bankes
of livid flesh in sorrow for disdaine
They from yt warmth, shall then returne thee thankes
for him yt would not live to Love againe.

197 172v + 173 Thomas Stanley's "The Parting" was first printed in 1647, privately. It did not appear in the 1651 edition. Gamble set it in 1656 in his *Airs and Dialogues,* 1656, pp. 61-2. Variants from the 1647 text as given by Saintsbury III. 106 are as follows:

15 'twixt S: 'tweene Mus. b. 1.

Wilson's setting, following as it does the 1647 text of the poem, antedates Gamble's by a good many years. Ault printed this poem in *A.T.U.L.* p. 238 from the 1647 edition without any mention of its inclusion in this manuscript.

198 173v Anon. Not printed.

Cruell Clarinda tell me why
thou scornst thus in disguise?
that murder in thy Heart should lye,
when Love lyes in thine Eyes?
Why like a Syren falce and faire
thou do'st poore Soules betray,
And tak'st us Prisoners in thy Haire
letting none scape away.

The last line has the word "but" erased before "letting".

199 174 Anon. Not printed.

I sweare to thee I will begone
that sweete voyce & looke,
hath quite undone mee,
I am in hast Lett me alone,
to teare out that hooke,
thus baited by thee,
But I am caught I feare,
And shall pay very deare,
for the folly of my prying eyes,
The more I strive 'gainst fate,
I fall (alasse) too late
by the search of Curiosityes,

For standing Close behind this dore
and Ravisht wth Joy,
by a pleasing sound
Then looking in as hearetofore
y^{e} unLucky boy
gave mee this same wound,
Heareing but halfe could doe
I must bee peepeing too
And am Scorcht wth Lightning from her Eye,
for Pitty Close her sight;
and stopp my heareing quite
Or make make us a perfect Geminij.

200 174^{v} + 175 175^{v} Anon. Not printed.

The wound Love gave me th'other day
my Soule with anguish doth so fill
I Knowe not in what place to stay,
Death were a Kindnesse would it Kill,

so foule a shott was never made
at any tender Heart before,
but if this be thy bloudy trade,
thy Temples I'le adore no more,

thy ould acquaintance sure is Ceast,
with Hearts that gentlenes doe Know,
and dwells in som cold Scythian brest
y^{t} could deserve so bould a blow,

no Cupid there's no Noble Heart,
but does it selfe to Love incline,
nor need'st thou home to draw thy Dart,
to punnish those whose soules are thine,

A slight scra(t)ch from thy Mothers hand
will make them bleede and swoune away,
when under hearts y^t force w^{th} stand
and will not at all thy power obey.

201 176 + 176v, 177 — Printed for the first time by Norman Ault in *A.T.U.L.*, p. 184 as anonymous and (Before 1640?).

202 177v + 178, 178v + 179 — Claudian's "Laus Christi". The poem is set *in toto*. Folio 179 has an extra piece of paper stuck on the bottom in order to complete the setting.

203 179v + 180 — Martial's Epigram XLVII Book X is set *in toto*.

204 180v + 181 — Petronius Arbiter's "De vita beata" is set *in toto*. Incomplete words with no music occur also in folio 169v.

See No. 193.

205 181v
206 182 + 182v
207 183 — Statius. Silvae V IV. Somnus. Wilson's setting is of the complete poem which he divides into three parts.

208 183v + 184, 184v — Horace. Ode 18 from Book I. Complete setting.

209 185 — Horace. Ode 30 from Book I. Complete setting.

210 185v + 186 — Horace. Ode 19 from Book I. Complete setting.

211 186v + 187 — Horace. Ode 32 from Book I. Complete setting.

212 187v + 188
213 188v + 189 — Horace. Ode 7 from Book IV. Wilson's setting is of the complete poem which he divides into two parts.

214 189v — Horace. Epode VII. There is the following manuscript direction "*Haec ode solemnis gravitate modulanda est*". This is Wilson's only personal comment throughout the manuscript. The folios containing the English poems bear instructions for the reader to "turne over": the folios containing the latin songs "verte folium".

215 190v + 191 — Horace. Ode 15 Book III, complete setting.

216 191v + 192, 192v + 193
217 193v + 194, 194v + 195 — Horace. Epodon. Carmen II. Complete setting in two parts.

218	195v + 196 196v	Horace Ode 9. Book III. The manuscript affords the title "Dialogus Horatii & Lydice". Complete setting.
219	197	Horace. Ode 38. Book I. Complete.
220	197v + 198	Horace. Ode 23. Book I. Complete.
221	198v + 199	Horace. Ode 10. Book I. Complete.
222	199v + 200	Horace. Ode 13. Book I. Complete.
223	200v + 201 201v	Horace. Ode 22. Book I. Complete.
224	202 + 202v	Horace. Ode 10. Book IV. Complete.
225	203 + 203v	Horace. Ode 11. Book I. Complete.
226	204 + 204v	Ovid's conclusion to the Metamorphoses, lines 871-79.

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The Bibliography is prepared by the collaboration of Leonard Ellinwood, Washington, D.C.; Francois Lesure, Paris; Albert Van der Linden, Brussels; O. W. Neighbour, London; Nino Pirrotta, Rome; W. Schmieder, Frankfurt; Miguel Querol, Barcelona.

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SUPPLEMENT TO THE BIBLIOGRAPHY OF GREAT BRITAIN

The Listener: Bibliography of Music Articles Concerning the Middle Ages, Renaissance and Baroque. . . . Gilbert Reaney.

The Listener is a well-known and respected English weekly, containing mainly reprints of talks broadcast by the British Broadcasting Corporation. At the end of each issue however is to be found a music article [1] dealing with some important programme to be broadcast during the succeeding week. Although this article rarely exceeds 1350 words, it is nearly always written by a specialist and hence carries considerable weight. Indeed of recent years it may be said that an English musician cannot do without consulting *The Listener* week by week, for the music articles have become increasingly valuable. At one time they were addressed particularly to the average listener, and contained little of interest to the music student or professional musician. Now however it can safely be said that they are addressed equally to professional and amateur, and in this respect they are perhaps unique. I have made out

[1] General editor: Professor Gerald Abraham.

the following bibliography because I believe *The Listener* is little known outside England, and even in England we "take it as it comes". Thus I was surprised to find how often certain subjects or composers have been treated. It is not to be denied that some articles are very general: many others however cannot be neglected by musicologists, and this is particularly the case since 1949. My list starts in August, 1946, and it is from this time that we can date the growing interest in the music of the Middle Ages, Renaissance and Baroque self-evident in this bibliography and in the post-war western world. Before this date, little will be found of interest to readers of this periodical. I have indicated the subject-matter of articles, where this is not obvious, immediately after their titles and in brackets.

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Corpus Mensurabilis Musicae 6

NICOLAS GOMBERT

OPERA OMNIA

Volume IV

Nicolas Gombert, "maitre des enffans de choeur" from 1526 to 1540 at the court chapel of the Emperor Charles V, is an illustrious figure in the 16th century. This, not merely because he headed a very distinguished organization, but because of his musical personality. Nourished by experience with the music of all Central and Southern Europe (thanks to numerous journeys with an Emperor who was seldom at rest), his style sets itself clearly apart from the style in general that may be regarded as a line following Josquin, and affords us perhaps the best example of another line of development in the century. For a complete view, therefore, of the 16th century, Gombert's collected works are indispensable. From the performer's point of view, Gombert has many consumately written and stirringly deep compositions.

The AIM had pleasure in starting the publication of Gombert's collected works in 1952, done by the recognized authority on the composer, Professor J. Schmidt-Görg of the University at Bonn. The first volume contained the four 4-voice masses, the second volume the four 5-voice masses. The masses by Gombert will be completed in the third volume. In the meantime volume IV, containing the magnificat compositions, is issued.

The *Opera Omnia* will comprise, besides the volumes just mentioned : Vol. V, motets (4-v.), Vol. VI, motets (4-v.), Vol. VII, motets (5-v.), Vol. VIII, motets (5-v.), Vol. IX, motets (6-v.), Vol. X, suplementary motets, Vol. XI, French, Italian and Spanish secular pieces, Vol. XII, critical commentary. The edition is elegantly done and the music is transcribed in modern clefs. The edition is available by subscription to the set. The price of the three volumes now available: $ 36.50, plus postage. Orders accompanied by a check, post-free.

Corpus Mensurabilis Musicae 9

Johannes Regis

OPERA OMNIA

Edited by C.W. H. Lindenburg

Regis was one of the composers of the second half of the 15th century forming a transitional school between the Dufay and the Josquin generations. Together with such composers as Busnois, Caron, Basiron, all regarded as members of that school, he is almost unknown to music history, if meaning direct knowledge based on all or most of extant artistic production. Yet music history can only be completed if the works of such men will be brought to light entire. This is a somewhat thankless undertaking, especially from a publisher's standpoint, since, except with some specialists, the tendency is to go for the well-known and pass by the unknown or little known. But it is precisely one of the aims of the American Institute of Musicology to do justice to composers who in their own time and for some time after were regarded as masters but gradually faded away in the mist of history. This aim is supported by the conviction that music history, being yet a very young discipline, will not come to maturity unless gaps in source material are systematically filled.

Tinctoris mentioned Regis with great distinction. Regis may have been a pupil of Dufay. Anyhow, more than probably he had personal connection with that master. He has even been mentioned as secretary to Dufay. We know that he was master of music at the Cathedral of Antwerp before Dufay's death.

Whatever his biography — alas, obscure to us — the very sources in which his works have come down to us bespeak of a high esteem of his art in his own century. And for us his collected works bring to full light a man scarcely taken note of hitherto, but obviously significant and interesting towards a better acquaintance with an enormously rich and intensely absorbing century in music history, as indeed in the history of culture in general.

The American Institute of Musicology is pleased to offer the collected works (masses, motets, chansons) of Johannes Regis in 2 volumes, complete with an Introduction, Critical Notes, facsimiles, and done in the usual elegant style of Corpus Mensurabilis Musicae.

Price of the 2 volumes: $ 18.00.

Attention is drawn to the Opera omnia, in 2 volumes, of another composer of the second half of the 15th century: Jacobus Barbireau († 1491). The first volume was issued in 1954 (price $ 9.50). The second volume is in preparation at the printer's.

Corpus Mensurabilis Musicae 10

Franchinus Gafurius

COLLECTED MUSICAL WORKS

Edited by Lutz Finscher

Franchinus Gafurius (1451-1522) has been well enough known as perhaps the first theorist of his age, but scarcely as a composer of singular originality and attractiveness.

Gafurius' style in sacred composition must, indeed, have been very new to his time. The historian will find a clue in the works of Gafurius to the well known changes in the style of Flemish composers who resided in Italy.

Gafurius is rather revolutionary in his treatment of form, meter, harmony,

melody, rhythm, text, cantus firmus, and he did not go without influencing others.

For the performer Gafurius has left an impressive body of charming compositions, easy to sing and beautiful in serenity, liveliness, and great harmonic splendor.

The collected works will comprise some 14 masses (eight of which complete settings of the Ordinary, the rest *missae breves*), 11 magnificats, some 40 motets for three and four voices, and a few secular compositions.

The present issue contains 2 masses, one a complete Ordinary, the other a *missa brevis*. Both works present fine examples of Gafurius' advanced style. Volume I, Fascicle 1, price: $ 3.75.

Corpus Mensurabilis Musicae 11

EARLY FIFTEENTH-CENTURY MUSIC I

Collected Works of B. Cordier, J. Cesaris, J. Carmen, J. Tapissier

Edited by Gilbert Reaney

This is an interesting and significant volume of French music of the first decades of the 15th century.

Three of our composers Cesaris, Carmen and Tapissier, had startled Paris just before the advent of Dufay. We know from the scant biographical information available that Carmen was at one time singer at the church of St. Jacques de la Boucherie in Paris; that Cesaris received in 1417 a small organ for the cathedral of Angers from Yolanda of Aragon, queen of Sicily, and that Tapissier was at the court of the Duke of Burgundy in 1408.

The fourth composer, Cordier, was from Rheims, famous, according to the text of one of his compositions, from Rheims to Rome. He, in particular, cultivated, out of the complex style of the late Ars Nova, a new simple style that led to the charming cantilena works of Dufay and Binchois. Cordier is numerically best represented in the present volume.

Besides their real musical interest, these four composers are of a very considerable historical interest, since they show a transition, range themselves among the precursors of Dufay, and fill a gap in our knowledge between the late 14th-century in France and the so-called Dufay period.

The volume is complete with an Introduction and Critical Notes, and may be purchased individually, since the contents are complete as such and self-contained. Pp. XXI-82. Price $ 10.

Corpus Mensurabilis Musicae 12

Giovanni Gabrieli

OPERA OMNIA

Edited by Denis Arnold

Giovanni Gabrieli is well enough known to the historian and even to many a musician. Already 124 years ago Winterfeld published a very remarkable work on Giovanni Gabrieli, and since then special lovers of music have been dazzled by what has been available to them from the great store of Gabrieli's art, until today unknown to us in its entirety.

Giovanni Gabrieli came from a tradition of rich and eventful musical creativeness and activity. He lived in Venice of the 16th century. He was a pupil of his uncle Andrea, who in turn was a pupil of the great Adriano Willaert. He belonged to

that brilliant musical circle of St. Mark's. The resplendence of his sounds and the opulence of his architectonics match those qualifications in the architecture of St. Mark's itself, where much of that music was heard. Not much later Monteverdi was to follow Gabrieli in office and in artistic tendency of daring and pregnant innovations in form and substance in musical composition, but never surpass nor indeed equal Gabrieli in wealth and lustre of sound.

The collected works of Giovanni Gabrieli — and of his uncle Andrea Gabrieli — should have been given to the public a long time ago. The American Institute of Musicology has a particular satisfaction in doing so now, starting with a first volume that contains motets from the *Sacrae Symphoniae* (1597) and *Concerti* (1587).

The price of Volume I (V, 181 pp.) done in beautiful engraving and typography and on excellent paper: $ 16.00. Orders accompanied by a check, post-free.

(A first volume of Andrea Gabrieli will be brought out, it is hoped, in the not distant future).

Corpus Scriptorum de Musica 3

Jacobus of Liege

SPECULUM MUSICAE

(in 7 volumes)

Edited by Roger Bragard

Volume I

After years of preparation, it was with a particular pride and pleasure that the *American Institute of Musicology* inaugurated early in 1956 the publication of the monumental *Speculum Musicae* edited by a distinguished historian and Latinist. The eventual appearance of the last volume of this great work may well be regarded as marking a historical moment in the annals of modern musicological endeavor.

Among the musical treatises of the entire Middle Ages, *Speculum Musicae,* (written probably between 1330 and 1340) is unequalled in its vastness — vast in discourse, in scope, in outlook. It is a comprehensive, encyclopedic compilation in which the author at a ripe age views musical thought and evolution from the ancients down to his own day. He sums up the entire mediaeval musical theory in unsurpassed completeness, depth, lucidity. Of the musical practice of his own generation and of the generation rising about him he is thoroughly aware and interestingly informative. The publication of no other treatise could be of greater interest to music history, as also to mediaeval studies.

This immense work, consisting of 7 Books and divided in 7 volumes, will, it is estimated, comprise some 2000 printed pages, including a vast number of illustrations. Volume I, now available, is then the First Book, formed of XX + 229 pages, with 5 plates and numerous illustrations, printed on Fabriano paper with antique ink. As with all the publications of AIM, the volume is available only by subscription to the entire work. The price of Vol. I is fixed at $ 10.00. The succeeding books, of unequal volume, will be priced proportionately and according to the conditions of the time of publication. Volume II is in preparation at the printer's.

Forthcoming: CSM 6, Ugolino of Orvieto, *Declaratio Musicae Disciplinae,* Volume I.

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